

# OFFICIAL GUIDE

TO THE  
COLONIAL  
AND  
INDIAN  
EXHIBITION



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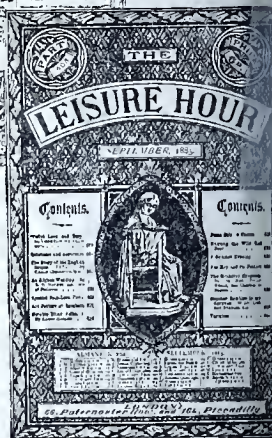
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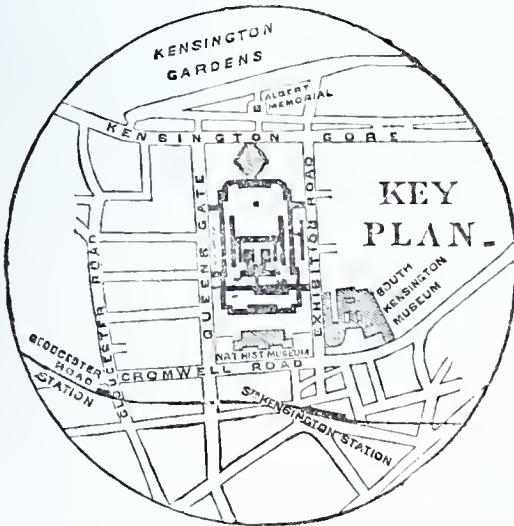




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COLONIAL AND INDIAN EXHIBITION.

# OFFICIAL GUIDE.



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### OFFICIAL GUIDE

TO THE

## COLONIAL AND INDIAN EXHIBITION.

*NOTE.—For Contents, see p. 3: Coloured View of Old London, p. 41: Coloured Ground Plan, between pp. 48 and 49: Coloured View of Indian Palace, p. 56: Index, p. 65.*

### INTRODUCTION.

ORGANISATION AND SCOPE OF THE EXHIBITION—CLASSIFICATION OF CONTENTS—COLONIAL DINING-ROOMS, FOOD PRODUCTS AND WINES—AQUARIUM AND CONSERVATORIES—REFRESHMENTS AND RECREATION—OLD LONDON—INDIAN PALACE.

The Colonial and Indian Exhibition differs altogether, both in organisation and scope, from the three great displays which preceded it. To begin with, its affairs are presided over by a Royal Commission, appointed by Her Majesty the Queen, and of which H.R.H. the Prince of Wales is executive President. The Royal Commission includes representatives of the various Colonies and of India, and has for its Secretary, Sir Philip Cunliffe Owen, K.C.M.G., C.B., C.I.E. In addition, each of the exhibiting Governments has appointed a local Commission, to organise its own contribution. The Exhibition is in no sense International. It is confined exclusively to our Colonial and Indian fellow-subjects, both British and Foreign Exhibitors being included.

The object which the promoters of the Exhibition had in view was to bring prominently under notice the development and progress which have been made in the various parts of the Empire, in the hope that a more intimate knowledge may thus be obtained of the vast fields for enterprise and commerce which exist throughout the British Dominions. Coming at a period when the strengthening of the ties which unite the parent country to its numerous Colonies and Dependencies absorbs so much public attention, this Exhibition, which places for the first time before our fellow-countrymen a true and graphic representation of what the British Empire really is, cannot fail to be of the greatest national interest and importance.

The products and manufactures of the various Colonies and of India offer to such an extent, that it was found impossible to lay down any

Organisa-  
tion and  
scope of  
the Exhi-  
bition.

Classifica-  
tion of  
Exhibits.

For Contents, see p. 3: Coloured View of Old London, p. 41: Coloured Ground Plan, between pp. 48 and 49: Coloured View of Indian Palace, p. 56: Index, p. 65.

hard-and-fast rules for classification, such as has been the custom in previous Exhibitions. It has, therefore, been left to each Exhibiting Government to arrange its own display in the manner best suited to its special circumstances. Consequently the space available has not been divided up in such a way as to accommodate groups of subjects, but has been simply partitioned up geographically amongst the various countries that take part in the Exhibition.

**Colonial  
Dining  
Rooms,  
Vegetable  
Market,  
and Wines.**

In order still further to bring home to us the conditions of life existing in the Colonies, special arrangements have been made to illustrate Colonial food-products and cookery by means of a kitchen and dining-rooms given up partially to this object. In this dining-room Colonial frozen meats, and also preserved meats, fish, vegetables and wine, will be served up under the auspices of the National Training School of Cookery. In furtherance of the same idea a Colonial Fruit and Vegetable Market has been organised, which will be kept supplied throughout the season. There is also a very complete exhibition of Colonial wines, and a bar at which the wines may be bought by the glass.

**Aquarium  
and  
Conservatories.**

The Aquarium will this year be continued as at the three previous Exhibitions, of which it proved to be so attractive a feature. Many of the Colonies will have attached to their Courts large conservatories, in which will be shown collections of the more important indigenous flower and plants.

**Refreshments and Recreation.**

While no pains have been spared in making the Exhibition itself as complete as the available space would permit, the Refreshment Departments and the Gardens have been made more attractive than ever. The Refreshments are again in the hands of Messrs. Spiers and Pond who provide dinners, luncheons, and other refreshments suitable for every taste and every purse. As before mentioned, the National Training School for Cookery takes special charge of the Colonial Dining-Room, and numerous tea and coffee buffets are scattered over the grounds, all of which will be alluded to again in greater detail in their proper places.

The buildings are lit up throughout with the Electric Light, and the gardens and fountains are more brilliantly and attractively illuminated than ever before; while every care has been bestowed upon the Musical arrangements.

**Old  
London.**

Amongst the recreative features of the Exhibition may be mentioned the Old London Street, which was found to be such a popular feature during the last two years that it was determined to retain it, although it has, properly speaking, nothing to do with the subject-matter of the existing Exhibition.

**Indian  
Palace.**

A new attraction of great interest is the Indian Palace and Durbar Hall, which occupies the site of the Prince of Wales's Pavilion of the three former Exhibitions. This building, which was designed by Mr. Purdon Clarke, C.I.E., the Keeper of the Indian Museum, will, both on account of the beauty of its design, and the interest attaching to the native workmen plying their various trades in the small shops which surround the outer court of the Palace, undoubtedly constitute one of the most popular features in the Exhibition.

With this short account of the general character, scope, and special features of the Exhibition, we may now proceed to the more detailed examination of the various buildings and their contents.



# I. — GENERAL DESCRIPTION OF BUILDINGS AND ARRANGEMENT OF THE COLONIES AND INDIA.

BIRD'S-EYE VIEW OF BUILDINGS—COLOURED GROUND-PLAN—ARRANGEMENTS OF BUILDINGS—ARRANGEMENT OF THE COLONIES AND INDIA—BEST WAY OF VISITING THE EXHIBITION.

ALL the principal Courts and Galleries in the Exhibition are designated with reference to the points of the compass. The visitor will therefore do well before going the rounds to acquire a general knowledge of the situation, as otherwise such names as South Gallery, East Arcade, West Quadrant, &c., will convey to his mind no idea of the actual situation of these buildings. The Albert Hall, at which many visitors will arrive by road, and which is a conspicuous object from most parts of the grounds and from many points in the buildings, is at the extreme northern end of the Exhibition. The southern boundary runs parallel with the Natural History Museum. The main entrance in Exhibition Road is on the eastern side, and the west is bounded by Queen's Gate. The visitor, standing with his face towards the Albert Hall, has the east on his right and the west on his left-hand side.

**Bird's-eye  
view of  
Buildings.**

With these general indications, and with the help of the Coloured Plan between pages 48 and 49, the reader will experience little difficulty in finding his way to any part of the buildings. It will be noticed that the Plan is covered all over with numbers; these refer to the pages of this Guide which contain the description of the part indicated.

**Coloured  
Ground  
Plan.**

The buildings are the same as those of last year, considerably enlarged and extended. Frequenters of the three former Exhibitions will be struck immediately by the great improvement in the interior aspect of the various courts and galleries, due to the decoration of the walls and wooden roofs. Broadly speaking, the buildings consist of three galleries running east and west: viz. the Great South Gallery, with its North, Middle, and South Courts; the South Central Gallery, and the Central Gallery, with its two annexes;—while the remaining buildings, viz. the East and West Arcades, Avenues, Galleries and Annexes, run north and south. The Queen's Gate Annexe, which runs parallel with the latter buildings, is situated at the extreme west, and is quite detached from the remainder of the Exhibition. The East and West Arcades are united to the Great Conservatory in front of the Albert Hall by means of two covered galleries, called from their Plan the East and West Quadrant. The Albert Hall, and also the celebrated India Museum, are included in the Exhibition.

**Arrange-  
ment of  
Buildings.**

The Great Southern Gallery, with its three courts, is given up exclusively to India, Ceylon, and the principal dining-rooms. Between this gallery and the central block of buildings is a stretch of ground now nearly covered by the Old London Street, the Indian Palace, and the

**Arrange-  
ment of the  
Colonies  
and India.**

Electric lighting shed. To the extreme east of the Palace there still remains a charming bit of garden, in which are the Indian and Colonial Tea-rooms, an orchid-house, Messrs. Clowes's Printing-office, and the Press-room. The central block, consisting of the Central Annexe, South Central Gallery, and East and West Central Galleries, is given up to the five Australian Governments. Canada occupies the Great Central Gallery and a large part of the West Gallery, Avenue and Arcade flanking the gardens; and New Zealand fills the remainder of this portion of the buildings. The African Colonies occupy the Queen's Gate Annexe; while the West Indies, the Mediterranean Settlements, Hongkong, North Borneo, &c., are to be found in the various galleries and arcades on the east side.

Best way  
of visiting  
the Exhi-  
bition.

The casual visitor, with the help of the Coloured and Numbered Plan, will have no difficulty in finding his way to any particular part of the Exhibition. The greater number of sightseers, who have only a limited time at their disposal, will probably prefer to go the rounds systematically. As the great majority of the latter class will reach the Exhibition, either by road or rail, at the principal entrance in Exhibition Road, we propose to commence at the latter point, and lead the visitor through the Great Entrance Halls to the Southern Galleries; having passed through these, to proceed up the Central Avenue, visiting the Indian Palace on the right, and thence to make the round of the Central Block. The next part to be seen is the Old London Street, which leads direct into the Queen's Gate Annexe; having passed through which latter, the sightseer can next visit the western buildings, and afterwards cross over to the eastern side through the Central Gallery, reserving the Albert Hall, the Gardens with their musical attractions, fountains, and illuminations, till the end.

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## II.—THE ENTRANCES AND SOUTH GALLERY WITH ITS COURTS.

ENTRANCES—SUBWAY—COLONIAL HALL—INDIAN HALL—DUVAL DINING ROOMS—SOUTH GALLERY—HUNTING TROPHY—INDIAN COLLECTION—CEYLON—INDIAN PALACE.

Principal  
Entrance.

THE principal entrance to the Exhibition by which the great majority of visitors pass the turnstiles is situated near the southern end of Exhibition Road, about a quarter of a mile from the South Kensington Station of the Metropolitan and District Railway. The Entrance and Railway are connected by a broad subway, lined with white-glazed bricks. This subway has been found to be a great convenience to visitors both in wet weather and in the heat of the summer, and has done wonders towards relieving the traffic in Exhibition Road.

Colonia  
Hall.

On passing the turnstiles from the road, the visitor enters the Colonial Hall, the sides of which are decorated by large pictures representing

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For Contents, see p. 3: Coloured View of Old London, p. 41: Coloured Ground Plan, between pp. 48 and 49: Coloured View of Indian Palace, p. 56: Index, p. 65.



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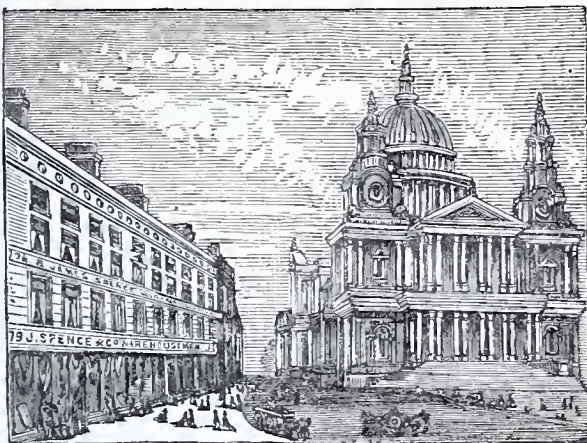
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many of the principal Colonial towns, ports, &c., at different stages of their growth. The pictures are very interesting as showing the present size and importance of these towns, and also as illustrating their rapid rate of progress. Immediately over the turnstiles is a long view of London, taken from a point overlooking the Thames Embankment, and showing the Houses of Parliament and the River in the immediate foreground, and St. Paul's and the City beyond. Amongst the other views may be noted Melbourne as it was in 1839, and again after an interval of forty-two years, during which time it has grown from a collection of shanties into a fine city of 280,000 inhabitants. Here also are pictures of Sydney Harbour, Wynyard Square, Sydney, Adelaide, Brisbane, at two different epochs, and Perth, the capital of Western Australia. There are also two views of New Zealand scenery. On the right hand, or north side of the hall, is a view of the Graving Dock at Cape Town, and also of Kandy, the mountain capital of Ceylon, and of some of the principal cities in the Dominion of Canada.

The end of the hall opposite to the turnstile is ornamented by a handsome and richly coloured screen in tile-work by Messrs. Doult of Lambeth. The panels and tile-painting to screen are in impasto work by which the jointing is hidden. The peacock panel represents the East, and the eagle the more vigorous West. The pilasters are Indian conventional ornament. In the lunette panels above, India is represented by her pottery, Australia by her mining and agriculture, and England by her mechanical engineering. The large equestrian statue of the Prince of Wales in the Hall is a reproduction of one made by Mr. Boehm, R.A., and presented by Sir Albert Sassoon to the Municipality of Bombay.

#### Indian Hall.

Beyond the Colonial Hall is the so-called Indian Hall, which is richly draped with artistic Indian printed cotton. In it are exhibited figures clothed in the various picturesque uniforms of our Indian Army.

Both the Colonial and Indian Halls contain numerous models of the large steamers which carry the mails, and trade between this country and the Colonies and India.

#### Duval Dining Room.

On the right-hand side of the Indian Hall is the Duval Dining Room of Messrs. Spiers and Pond, for the service of cheap dinners *à la carte*. In this room can be obtained a well-cooked and varied repast at an extremely moderate price. There is also served here a fixed-price dinner from the joint at one shilling per head, between the hours of 12 and 4, and an abundant tea from 4 till the closing of the Exhibition. The distinguishing feature of the Duval system, which was first introduced in Paris, is that the lowest remunerative price is charged for each dish, and each diner is provided with a bill of fare, on which the prices are marked, and as each dish is ordered, its price is entered on the account, which should be left on the table during the repast, open to the inspection of the guest, who can thus know at any time exactly what he has spent, and can compare at his leisure the prices as charged with the figures on the bill of fare.

#### South Gallery.

On passing through the Indian Hall the visitor finds himself at the head of a broad flight of steps, from which point of vantage he can overlook the whole of the great South Gallery, with its beautiful carved screens and gorgeously coloured carpets; the effect of the whole being



livened by the countless banners and lamps hanging from the wooden  
 ches of the roof.

In the three Courts of this Gallery are placed the exhibits from our **India.**  
 dian Empire, which, taken together, constitute a collection such as has  
 ever been equalled in the annals of Exhibitions. The shawls, curtains,  
 carpets, embroidered fabrics, metal work, porcelain, jewelry, inlaid furni-  
 re, and the wonderful variety of carved screens, illustrating the art of  
 every province, will be found a veritable Paradise by the lovers of  
 oriental art. All the objects exhibited in the Middle Court of the  
 Gallery behind the screens were collected under general instructions  
 from the Government of India by special officers appointed by the  
 Government or prince ruling each separate province or state. It is to  
 the exertions of these officers in the face of innumerable difficulties that  
 this splendid and complete representation of Indian art industries is due.  
 It is satisfactory to know that nearly all these beautiful objects will be  
 retained in this country, for most of them were for sale, and have been  
 eagerly bought up at the moderate prices asked.

The Indian Collection is divided into five principal sections. In the  
 Middle Court of the Gallery, immediately in front of the visitor, as he  
 passes out from the Indian Hall, is placed the great collection of art  
 ware, textile fabrics, and the screens, which have been collected with  
 great trouble and selected with much care and discrimination, by the  
 various local governments and committees from all parts of the great  
 Peninsula.

In the North Court, on the visitor's right as he looks down the  
 Gallery, are to be found the private exhibitors from India, and here  
 will be shown amongst other things a large collection of Native teas,  
 cocoas, and coffees, and also a representation of the rapidly-growing  
 Indian tobacco industry.

In the South, or Imperial Court of the Gallery on the visitor's left, is  
 the economic and commercial collection, in which are to be found  
 samples of the raw products and rough manufactures made by order of  
 the Government of India to illustrate the resources of the Empire.

The fourth section of the Indian Exhibition is the military and  
 geographical collection in the Eastern Arcade; while the fifth and  
 possibly most interesting is the Indian Palace, with its Courts, Durbar  
 hall, and vast tent which has been erected in the grounds between the  
 South Gallery and the Central buildings, and immediately opposite to  
 the Gateway of Old London.

Before passing the screens by which access is gained to the Indian **Hunting**  
 Courts, the visitor will do well to turn sharp to the right at the foot of **Trophies**  
 the steps and inspect the great hunting trophy designed and erected by **by**  
 Mr. Rowland Ward. This group is certainly one of the most remarkable **Rowland**  
 sights in the Exhibition. To the right-hand side is the trophy of Kooch **Ward.**  
 Behar, formed by His Highness the Maharaja. This represents the  
 forefront of a tiger hunt. A hunting elephant preceding the beaters  
 has come upon a group of tigers in the long jungle grass. The elephant  
 has wounded one of the tigers, but another has taken vigorously the  
 offensive and has sprung upon the root of the elephant's trunk, at which  
 he is clawing and biting. The remaining tigers are slinking away in  
 the long grass.

The left-hand side of the trophy represents jungle life in India, and was designed by Mr. Ward for the Royal Commission. Here are collected together specimens of the most interesting birds, beasts and reptiles which inhabit the jungle. In the foreground are wounded boars seeking refuge, and a cheetah in the act of bringing down a deer. Two magnificent peacocks are represented getting on to wing, and there are also shown buffaloes, black buck, hog-deer, sambur, and bears, not to



Hunting Trophy (Indian Jungle).

mention numerous other animals. High up on the crags may be seen fine specimens of the ibex and of the great horned sheep, the *Ovis Ammon*. Twined round the branches of one of the trees overhead is a huge python; while below, emerging from a pool of water, are shown several alligators. All the animals are grouped with great spirit in the most natural attitudes, and the whole scene certainly reflects the greatest credit upon its designer, and far surpasses anything of the kind which has been before attempted.

For Contents, see p. 3: Coloured View of Old London, p. 41: Coloured Ground Plan, between pp. 48 and 49: Coloured View of Indian Palace, p. 56: Index, p. 65.



We can now proceed to the Middle Court of the Indian Gallery, **Jeypore Gateway.** entering under the great wooden screen or gateway contributed by His Highness the Maharajah of Jeypore. This gateway is surmounted by a so-called drum-house and by a kiosk for musicians, such as is common in India over the entrances to royal palaces or temples, and in which the musicians play at intervals. On the front of the platform has been carved the picture of the sun, which is symbolical of the descent of rulers of the Jeypore. There is also engraved the motto of the Royal house, the translation of which is, "Where valour is, there is the victory." The great beauty and diversity of pattern of the carvings of this screen should be noted. In every case the workmen have made their own designs, and carried them out in their own way, subject to the approval of the master workmen, who were responsible for the whole work being in harmony.

Directly the Jeypore Gateway has been passed, the visitor will at once notice how much better this Exhibition is laid out than were its predecessors. In the late Exhibitions the centres and sides of the Courts were invariably crowded with stands, only narrow passages having been available for the public. The result was that on crowded days the traffic became so congested in these passages that locomotion was difficult, and sight-seeing almost an impossibility. This year, however, the centres of the galleries have been left entirely free, and a broad passage, 23 ft. wide, runs from end to end of the Courts, which will afford ample accommodation for the public. The exhibits are arranged in small Sub-Courts, each belonging to some particular Province, their fronts being made up of the beautiful carved screens, behind which the exhibits are displayed in cases so arranged, that the maximum number of visitors can inspect them without interfering with each other.

It would be impossible within the limits of this Guide to give a detailed account of the thousands of art-ware exhibits which are shown in this Middle Court of the South Gallery, or even of all the screens which flank the central passage. Nor is this indeed necessary, as the great majority of the goods have full descriptive labels attached to them, from which the visitor can obtain information. The objects exhibited consist for the most part of carpets and rugs, which are hung upon the side walls of the Gallery; of printed cotton stuffs, which are often used to drape the screens; of embroidered muslins, silks and velvets, in endless variety; of cases of jewels; of silver and other metal art-ware; of pottery and glass, furniture, arms, saddlery, and countless other objects, which cannot all be alluded to. The great majority of the Native Governments, as well as the British possessions, are represented in their several Sub-Courts. **Contents of Middle Court of South Gallery.**

We must, however, notice a little more in detail a few of the more important screens which form such a distinctive feature of this **Indian Screens.** Exhibition.

Immediately after the Jeypore Gateway is passed, we find that on **Rajputana.** both sides of the central passage the Sub-Courts and the screens which form them belong to the several Rajputana States. On the right hand, or North side of the Court, we first notice the beautiful Screen of brown Shisham wood inlaid with ivory, which comes from the State of

**Indian  
Screens**

Kotah. The architectural design is Hindu, and has been copied from old buildings in the City of Kotah.

Next to Kotah is the Ajmere Screen, made of wood, painted white, to resemble cut stone and plaster. This screen is a sample of the ordinary street architecture of the City of Ajmere.

Following on, we come to the Bikanir Screen, which is totally devoid of architectural features, but is remarkable for the richness of its colouring and decoration in gold, scarlet and black. The raised pattern in this Bikanir decorative work is formed by painting within the outlines of the leaves, stalks, &c., successive layers of liquid clay, each of which is allowed to dry thoroughly before the application of the next coat. When the pattern is sufficiently raised, the whole is fixed by a coat of white paint, which is subsequently covered with gold leaf.

On the left hand or southern side of the Court there are likewise three Sub-Courts given over to the Rajputana States. In the first part of these are represented Bhartpur, Karauli, and Dholpur. The red sandstone screen in the front of this Sub-Court comes from the second of these places. It may be said to be a representation of local architecture in its details, but not as a whole.

The beautiful perforated stone Screen separating this Sub-Court from the next must, on no account be passed over. It is made in perforated stone work from Bhartpur, called "Jalli," and so beautifully is the intricate carving executed, that at a little distance it looks like a huge piece of delicate lace.

Next we come to the Johdpur screen, made in carved teak, carried out in the Rajputana modification of the Delhi style of architecture, and close by is a very striking structure in white and black marble from Ulwar, surmounted by a decorative design in glass-work, on which are wrought the crest and arms of the Maharaja. The sides of this Sub-Court are formed of beautifully carved panels of red sandstone. The last screens on both sides of this Court, before we come to the passages leading to the adjacent galleries, come from Central India, and are made of wood and stone mixed. The upper and horizontal panels are made of Gwalior carved stone-work, which are partly copied from actual buildings, and partly designed by the workmen.

**Bombay.**

On crossing the passage above mentioned, we come to the Bombay and Baroda Court, in which are contained what are acknowledged to be the most striking screens in the Exhibition. The rich central portion is contributed by the Gaikwar of Baroda, and the bays on either side of it were supplied by the ruler of Bhavnagar. So beautiful are the last-mentioned portions, that they were selected by the Royal Commission as the models on which to make the painted plaster screens which form the Courts in the adjacent North Section of the Gallery. The Bombay Screens on both sides of the central passage are identical, and are placed exactly opposite to each other. Including the four end bays, they are over 200 feet in length, and cost over 16,000 rupees to make, the larger proportion of which was defrayed by the rulers of Baroda, Bhavnagar, Cutch and Junagad. Amongst the goods exhibited in the Bombay Court the silver ware is pre-eminent, and deserves careful study, the samples of design and workmanship being both admirable.

**Bengal.**

Next in order come the Bengal Screens, which will be immediately



recognised by their curious design and colour. They are imitations in *apiér-maché* castings of red brick and terra-cotta work, and represent the styles of architectural ornament which are most characteristic of the Hindu and Muhammadan buildings in Bengal. The screen on the North or right-hand side is Hindu, and is taken from the Temple of Krishna at Kantanagar, built about 150 years ago. The surface of the temple is covered with terra-cotta reliefs, most of them being figure subjects illustrating the daily life of the people. Some of the best of these have been reproduced on the screen. The form of the five central arches was dictated by the necessities of the Exhibition, and does not resemble anything in the temple, but the side arches give a fair idea of the pointed style adapted in Bengal from Muhammadan sources.

The Southern or Muhammadan Screen was designed on the lines of the architecture of the ancient City of Gaur, which was made the capital of Bengal about 1198 A.D., but was abandoned in 1575, in the time of Akbar, in consequence of a pestilence which devastated the city. The general idea of the Screen was derived from a Mosque built by Nusrat Shah in 1530. The flat pilasters are adapted from the tomb of Sultan Ghiyasuddin at Panduah, built early in the thirteenth century, and the ornaments are casts taken from the remains of buildings preserved in the Indian Museum in Calcutta. The painted designs at the western end of the Screen represent the enamelled tiles with which the houses of Gaur were covered.

Amongst the fabrics shown in the Bengal Court, the celebrated **Dacca Muslin** deserve special notice. It is true that the art of manufacturing them has been to a certain extent lost; for, whereas formerly a piece of muslin 15 yards long and 1 yard wide could be made so fine as to weigh only 900 grains, nowadays the finest piece of the same size weighs 1600 grains. The former piece would be worth £40, and the latter only £10. The names by which these old muslins were known were most poetical. Some of them, translated into English, are, "dew of the evening," "running water," and "woven air." The two first names were given because the muslins were so fine as to be invisible when laid on dewy grass or in a running stream.

At one end of the Northern Bengal structure is a very remarkable carved wooden screen, sent from Nepal. The plaques are in carved birch, and of most intricate design, framed and bordered in woods of a more marked colour. The central plaque is a copy, to half scale, of a window in an ancient monastery in the town of Patan. The original is from two to three hundred years old. The side plaques are also reproductions of windows frequently seen in Newar buildings. The double row of pillars and arches supporting the screen are copied from the temple at Tripureswar. The front face of the central arch is carved to represent a cloudy sky, with winged angels and dragons, the latter being supposed to represent lightning. Amongst the objects exhibited are two models of temples, which are good types of Newar architecture, and also several specimens of wood-carving, which is the principal art industry of the country. Unfortunately the arts of Nepal are at a very low ebb, for the country was conquered in the last century by the Ghoorkas, a warlike people, with little taste for architecture or any other

arts, and the original inhabitants, the Newars, are no longer in a position to cultivate their own tastes.

North-  
West  
Provinces.

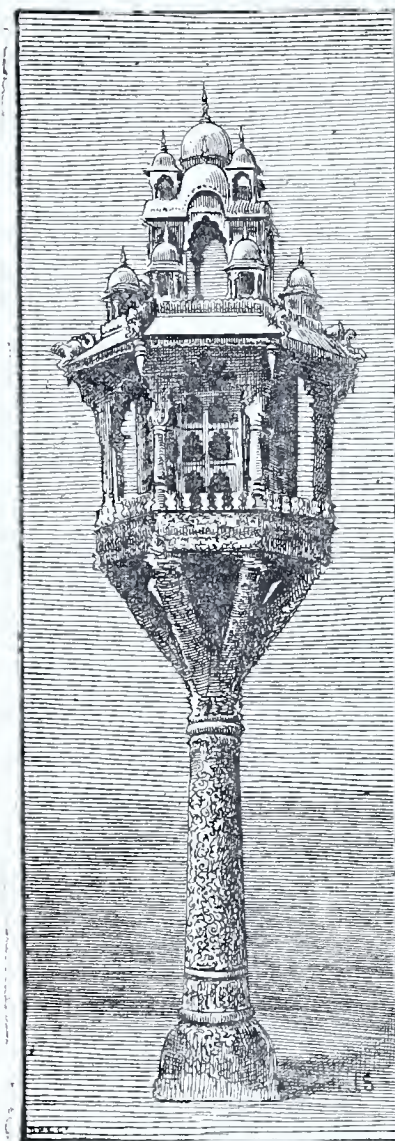
We next come to the Courts of the North-West Provinces and Oudh which are enclosed by screens of a very varied character. On the north side of the Court they are of stone, executed at Muttra and Agra for the Royal Commission. The two ends of the Court are filled in with

designs of great beauty in white stone carried out by the masons of Muttra. The front comes from Agra, and consists of open arches in light-coloured stone copied from work in the fort of Agra, and flanked on either side by two beautiful specimens of trellis-work in redstone which are exact copies of screens at the celebrated Taj and at Fatehpur Sikri.

On the South side of the Court the screens are in massive woodwork, the greater part of which has been dug out of old houses in Lucknow, which have become ruinous from age. At the East end of the Court is a remarkable wooden doorway, the panels of which are decorated with brass wire inlaid in the wood an art which had nearly become extinct but is now being revived.

Amongst the most noteworthy of the goods exhibited in this Court are several specimens of most artistic pottery, soap-stone ornaments, copper, brass, silver, and lacquer ware, and some very beautiful carpets.

In the middle of the central passage at the end of the Screens of the North-West Provinces is a remarkable and most beautifully designed Pigeon-house in carved wood, sent by the Gaikwar of Baroda. In Baroda and throughout Gujerat the inhabitants erect similar structures for the purpose of feeding pigeons and other birds. According to the religion of the people, it is sinful to take the life of animals, and an act of charity to feed them. In the mornings men and women may be seen laying offerings of grain before these houses, for the use of the birds, as a sort of religious exercise.



Baroda Pigeon House.

The Baroda Pigeon-house well deserves the prominent position which has been assigned to it, for, both in design and workmanship, it is quite exceptional. It stands exactly in the centre of the Southern Gallery, and by turning sharp round to the right at this point the visitor will find



itself in the Central Avenue, leading past Old London and the Indian Palace, and continued right through the central block of buildings up to the Gardens and the Albert Hall. A knowledge of this fact will facilitate visitors in finding their way about the buildings.

The next Courts beyond the pigeon-house, on both sides of the Court, contain the collections from the Punjab. Each Court is 100 feet long, and nearly 250 feet of carved wooden screens are used in their inclosure. These screens, though simple in design compared to some of those at the Exhibition, are very beautiful. One of them forming the front of a Court was made of Shisham, the cabinet wood of the Punjab, at the village of Udoki, by a large family of Sikh carpenters. The Sikhs have long been famous as carpenters. The opposite one is made of deodar Himalayan cedar, which is well-known as an ornamental tree in this country, but which in the Punjab attains to very large dimensions and furnishes the principal building timber of the country. The latter screen is made at Lahore. The end screens forming the sides of the Court are in a different style. The horizontal panels are not, as might at first sight be supposed, of perforated or fret-work, but are framed geometrical patterns strongly resembling the lattice-work seen in Arabic architecture. It is locally known by the name Pinjra, or "cage-work."

The contents of the Punjab Court are of special interest. On the walls of the South side are some exquisitely carved windows and doors, including a bow window of lattice-work, surmounted by a carved wooden half dome. The silver, pottery, metal and lacquer work, and arms exhibited here are also most decorative. The beautiful cotton prints already alluded to, which have been used to drape the Indian Hall at the main entrance, form part of the collection from the Punjab. These printed cottons rank amongst the very best of the art-products of India.

Beyond the Punjab lies Kashmir, the screen of which is of exceptional interest. It is a reproduction of the verandah of an old mosque on the Kashmir Murree road, which is supposed to have been erected at the beginning of the last century. During the last few years the mosque had fallen a prey to tourists and other depredators, who removed every bit of carving which was portable, and soon nothing would have been left, had it not been for the efforts of the British Resident, Sir Oliver St. John, who, after the building had been wrecked by an earthquake last year, obtained permission to have what remained of it removed to Srinagar to serve as a model for wood-carvers. The screen was made in four months by eight carpenters, who earned from  $5\frac{1}{2}d.$  to  $8d.$  a day; their only tools were the small native chisels and a heavy adze. The material of construction is deodar wood.

Cashmir is celebrated for its enamelled metal-work, and for its shawls and other textile fabrics, of which most beautiful specimens are exhibited.

The screens in the Central Provinces Court were designed after illustrations in Fergusson's 'Architecture,' and were made at Nagpur. Carving in wood is the only art in which the natives of these Provinces excel, and it is not uncommon to find the fronts of houses, even in small villages beautifully carved in teak.

The Assam Court, which is next to that of the Central Provinces, Assam.

differs in character altogether from anything else in the Gallery. It is made of bamboo and a kind of native mat, called *sital patti*, the workmanship of some of the best specimens of which is so fine that 23 strands of plaiting go to the inch. The panels of this screen are formed in intricate designs of fine cane. From the decorative point of view, the screen cannot, of course, compete with some of the others.

**Burmah.**

In striking contrast with the last is the Burmah Court Screen, which is made of carved teak, with scarlet cloth panels, the latter having figures worked upon them. The framework of the screen is an example of the ordinary wood-carving of the country. The upper part resembles the eaves and gables of the superior class of buildings, such as temples and palaces. The small flame-like pinnacles are supposed by some to be a survival from some former period of fire worship.

The silver-ware of Burmah is very beautiful, and is well represented here; as also are the native-made laces and embroideries.

**Madras.**

The Madras Screen, of four bays on each side of the gallery, has a very good effect. It is executed in the style of the Dravidian architecture of Southern India, the period being about the 15th or 16th century. The eccentricities of the old style of architecture have been avoided. One of the characteristics of Hindu architecture which is reproduced in this screen is the use of an elaborate system of superposed brackets in place of arches, which latter were first introduced into India by the Muhammadan invaders. Accordingly we find that, over the capitals of the columns, two highly carved brackets, one placed above the other, are used to support the long beam which carried the entablature of the screen. This screen is constructed of Burma teak by Madras carpenter and carvers.

**Indian Screens.**

Among the most interesting objects contained in the Madras Court may be mentioned a fine collection of jewelry, and some very artistic metal-work, pots, plates, &c., made of mixed brass and copper. There is also a very good carved window-frame exhibited on the wall of the North Court.

**Mysore and Coorg.**

Beyond Madras we find Mysore and Coorg, on the North side of the Gallery. This Court is enclosed by a screen, the front of which is seventy feet long, divided into seven bays. The Mysore portion takes up five of these bays, the Coorg Court being formed of the remaining two. The pillars and arches are copied from the so-called Golden Palace, built by the famous Tippoo Sultan, at Seringapatam, but are reduced to half the size of the originals. The panels above the arches are filled in with pictures of Mysore scenery and mythological subjects.

The principal art-ware exhibits in these Courts are finely carved wood and inlaid furniture.

**Hyderabad.**

Opposite to Mysore, and on the southern side of the Gallery, is the Hyderabad Court, the screens of which differ completely in character from any others in the Exhibition. They are intended to show off the various art, metal, and textile industries of the country. The screen consists of seven arches, of which Nos. 1 and 7, next to the two ends, are intended to show off the native brass-work. The second and sixth arches are of Bidri ware, which is blackened pewter, inlaid with gold, silver, or copper. In the present instance brass has been used for the inlaying. The pieces in the recesses in the sides of the



ports are imitations of Bidri ware. The arches on either side of the tre are entirely formed of lacquer ware, the panels being made of h forms that they can be utilised as trays, fire-screens, &c. Crossing end of the Gallery and closing the West, as the Jeypore trophy ses the East end, is an elaborate screen in gilt lacquer work, made in ndon from Indian moulds. It is presented to the Royal Commission H. H. the Nizam of Hyderabad. It bears the following inscription, a Ghalib illa Allah," with God alone is Victory, a fitting answer to Jeypore motto at the other end, "Where Valour is, is Victory."

Some of the exhibits in the Hyderabad Court are very beautiful. The ecimens of black and silver metal-work are amongst the very best in e Exhibition. There is also a case of curious lacquer-work bottles, es, &c., and the gold embroideries are perfectly dazzling.

The above completes the list of Courts in this Gallery, but there are o more very handsome screens from the North-West Provinces, which placed diagonally across the extreme end.

Before returning to the end to inspect the Economic and the Private Refreshments in the South Gallery, it should be noticed that on the southern side of s Gallery are situated the General Dining and Luncheon Rooms of ssrs. Spiers and Pond, as well as the very popular Dining Rooms nducted by the National Training School for Cookery. A short cription of the nature of the refreshments and of some of the prices rged in each of these rooms will be useful to visitors.

The room at the eastern end of the Gallery on the South side is the Spiers and restaurant, in which dinners and luncheons are served *à la carte* till 9 P.M. Pond's Next to it is a luncheon buffet for the supply of light refreshments, General Dining es, spirits, beer, &c., open till the close of the Exhibition. Further Rooms, &c. st is a Dining Room, in which are served hot or cold luncheons at 6*d.* per head, from 12 till 3, and a *table-d'hôte* dinner at separate les from 5 till 9, at 3*s.* 6*d.* per head. On the North side of the lly, at the end, is a Grill Room, where chops, steaks, cutlets, sages, devilled bones, &c., are served from noon till 9 P.M. Just side the Gallery, and opposite the end of the Electric Light Machinery ed, is a large Second-Class Refreshment Room, where cold luncheons, s, coffee, beer, spirits, &c., are provided at moderate prices. Outside Gallery, in the Grounds on the South side, is a canteen, where reshments can be had at very cheap prices.

The National Training School of Cookery occupies its old situation wards the middle of the Gallery, and will there continue, under the e management of the Lady Superintendent—Mrs. Charles Clarke— e useful work which it carried out with so much advantage to the public ing the preceding Exhibitions. In one room a portion of meat or , bread and potatoes, is served every day for 6*d.*, from noon till .M. In the other a dinner of two courses, consisting of either hot or d joint and pudding, with bread and potatoes, is served on every day n noon till 5.30 P.M., for 1*s.* From 5.30 to 8.30 P.M. a 2*s.* 6*d.* dinner is ved in the same room. The dinner consists of soup, fish, *entrée*, joint h vegetables, sweets and savouries, bread and butter, and cheese. ncheons of Indian curries are served in the 1*s.* Room from 12 to 3 P.M. y. As an illustration of the appreciation in which these dining-rooms e held by the public, it may be mentioned that in the year 1884,

122,606 dinners were served at 1s., 163,715 dinners at 6d., and 111,9 teas at 4d., making a total of 398,286 meals served. Also 2,895 persons attended the 6d. demonstration lessons. The provisions consumed amounted to 23,682 lbs. of beef, 1,400 New Zealand sheep, and 49 to 3 cwt. of fish.

A special feature of these dining-rooms is the use made of Colonial provisions. A cooking demonstration room is attached to the Colonial market in the South Promenade. On Wednesdays, at 2 P.M., a Demonstration Lesson on Curries is given by a Native.

Colonial  
Wine Bar.

The old lecture theatre of the School of Cookery is now converted into a Wine Room, which is under the Royal Commission, and which was instituted for the purpose of enabling the public to become familiar with the wines produced in our Colonies. The wines of Victoria, New South Wales, South Australia, Queensland, and the Cape may here be had by the bottle or the glass at very moderate prices.

Economic  
or Imperial  
Court.

Close by the Colonial Wine Bar is the passage leading to the west end of the Economic or Imperial Court, in which has been brought together a vast collection of the useful products of India. This Gallery differs altogether in its arrangement from the Middle Court which has just been described. In the latter the arrangement was geographical, where here the objects are grouped together in classes, quite irrespective of the districts from which they come. The Economic Court is intended to be a survey of the resources, the productive powers, and the commerce of India, which ranks as the fifth great commercial power in the world, the annual value of its foreign trade being about 166 millions sterling. An attempt has been made to secure for this Court at least a small sample of every product, and, where possible, a larger quantity of all the more important ones. It should be noted that the small samples are placed in tin boxes on the walls of the Court, so as to form an Indian Collection, for they thus constitute an index to the larger exhibits which are arranged on the tables, and in cases and trophies, as nearly as possible opposite to the small samples.

The following are the principal divisions of subjects in this Court :

- |                 |                           |
|-----------------|---------------------------|
| I. Foods.       | VII. Dyes and Tans.       |
| II. Beverages.  | VIII. Fibres.             |
| III. Narcotics. | IX. Skins and Leathers.   |
| IV. Oils.       | X. Canes and Basket work. |
| V. Medicines.   | XI. Mineral and Ores.     |
| VI. Gums.       | XII. Timbers.             |

The very important exhibits of tea, tobacco, and silks are not shown in this Court. The two former have a large space assigned to them in the North Court, and the silks are displayed in cases placed round the Pavilion of the Indian Palace.

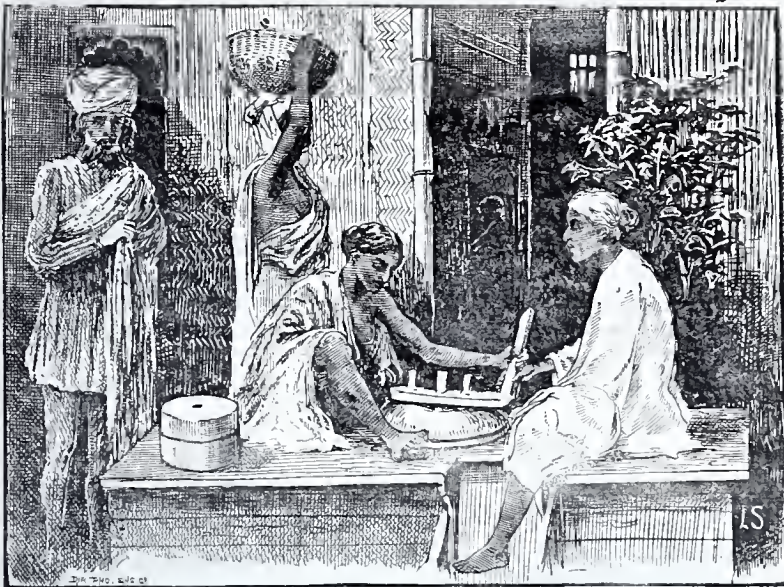
In addition to the foregoing, the collection contains an interesting ethnographical collection, and models of Indian villages, of native implements employed in agricultural operations in the fields and in gardens, and of agricultural and other implements.

Indian  
Village.

Amongst the models, one of the most interesting is that of a village in Northern India, made by natives of Lucknow. In it we see the Zamindar, or local landlord, seated in the verandah of his house, having



he accounts of rent collections read out to him by the village accountant, while he is dispensing justice, an evidence of which is the beating being administered to the culprit below the threshold. Close by is the village



Women Corn Grinding.

well, and near it is a Brahmin priest decorating the local idol. In front of the Zamindar's house are grouped together the village shops and work-places, amongst which may be seen a pair of bullocks working the mill made of the trunks of trees, and used for pressing sugar-cane. Behind the shops is a group engaged in shoeing a bullock, and, close by, an old woman is engaged in tending pigs, which do the scavengering of the village, being well aided in this occupation by the dogs and vultures, some of which are busy on the carcass of an ass close to the pond. In this model are illustrated some of the methods in use for irrigation, by means of bullocks working on inclined planes, by balanced levers and by hand labour. In the fields various agricultural operations are being carried on. The crops shown growing are yams and tobacco. A bullock in the fields, having struck work, is being forced to rise by having his tail twisted.

Three of the trophies in this Court will attract universal attention. The first is the bamboo trophy in the middle of the Court, which is made of thirty different species of this gigantic and most useful grass. The trophy consists of a platform raised twelve feet above the floor on four columns, and approached by two flights of stairs containing between them forty steps. The steps and platform are covered with split bamboos arranged in geometrical patterns. It would be difficult to enumerate all the uses to which bamboo is put in the far East. Amongst them may be mentioned the construction of houses, bridges and other buildings, mats, furniture, water-pipes, pails, pots, cooking-utensils, knives and spoons, agricultural implements, fishing and boating appliances, musical instruments, and weapons. The second trophy illustrates the grains and pulses of India, and the third and most con-

**Trophies  
in the  
Economic  
Court.**

spicuous trophy is the great timber archway which forms the entrance to the east end of the Court. The trophy, which is 46 feet wide and 15 feet high in the centre, is built entirely of Indian timbers, of which more than 300 separate varieties are used in the construction. The greater number of specimens belong to the Bengal Economic Museum, and have been lent by the Bengal Government; but in addition to these a large number of new blocks have been supplied by the Inspector-General of Forests. The different coloured specimens have been worked into geometrical patterns, and a border of alternating dark and light wood surrounds the entire frame-work.

The inner face of the arch is decorated with some very fine specimens of horns. Close to the arch are specimens of furniture made of Indian timber, amongst them being a table, the top of which is made of one complete section of an enormous cinnamon red-wood tree, and is a fine example of the size to which this fine, hard, close-grained wood attains.

**Ethno-  
graphical  
Collection.**

The Ethnographical Collection consists of models in clay and plaster of Paris of many of the Native races in India. These models are dispersed throughout the Court, and give a fair idea of the vast number of separate races which people the Empire. On the south side of the Court is a picturesque representation of a Market Place with models of natives.



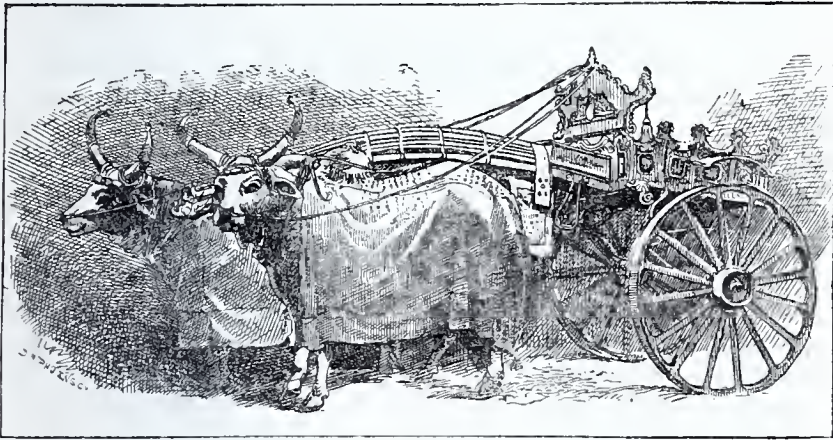
Shops in Market Place.

**Private  
Exhibi-  
tors' Court**

If we leave the Economic Court by the timber trophy and cross over the Gallery at the foot of the steps, we enter the North Court of the South Gallery, which is given up to private exhibitors from India, and



Also to the collections illustrating the tea and tobacco-growing industries. These latter are placed on the south side of the Gallery, and the teas, coffees, &c., may be tasted at the opposite side of the Court and in the tea houses in the adjoining garden. The screens in this department are for the most part plaster casts, taken from one of the Bombay screens and painted in various colours; and within these is arranged a collection, consisting for the most part of fabrics and artware, sent by Indian manufacturers, and exhibited in most instances by London agents. Down the centre of the Court are arranged several models, some in stone, others in metal, and a few in wood, representing temples, shrines, and palaces. Opposite to the tea collection, on the north side of the Court, is a collection of furniture by the East India Art Manufacturing Company. Further on in the central space is a very curious bullock cart for a lady of high rank, sent by His Highness the Thakore of Bhavnagar, and close by is another highly-coloured and ornamented



Bullock Cart.

native vehicle. Passing on, we come to a beautiful tomb made of blue and white tile work, and in the small courts on both sides of the tomb are many beautiful specimens of carpets, pottery, and metal work, and also some finely carved doors and window frames, surrounded by a curious and effective wall-decoration formed of panels of "cage work," as the framed open geometrical wood-work is called.

The visitor has now reached the Great Central Avenue of the Exhibition, as he will see by noticing that the Baroda Pigeon-house is on his left-hand side. Before turning up this Avenue it will be better first to keep straight on and visit the Ceylon Court. By the doorway leading from the Gallery to the Avenue is a band-stand, in which will play the band of one of the West India Regiments. The bandmen form conspicuous figures in their Zouave costumes.

Ceylon is approached through a porch made of teak-wood, which is an exact representation of parts of the Buddhist Temple of the Sacred Tooth at Kandy. The Ceylon Tea-house in the grounds just outside the Court is in the same character. The decorations on the walls and roof are Sinhalese in character; yellow, the sacred colour of Buddhism,

predominating. The dado round the Court is covered with representations of mythological animals—the elephant, the lion, the bull, and the goose—which are taken from sculptures on the ruined monuments which are found in the ancient cities in the island. The frieze is decorated with Sinhalese paintings, illustrating some of the popular stories about the birth of Buddha. The Gautama Buddha is represented on the west wall of the Court facing the entrance. The figure is in high relief, seated in the usual attitude of contemplation. There is a gateway at the west end of the Court, which is a reproduction of one carved in stone at Yápahu, the ancient royal city of the Sinhalese; it is remarkable for its fine carvings in ebony, coromandel, and tamarind, which are the principal cabinet woods of Ceylon.

After passing the porchway the visitor will notice on his right-hand side a fine group of leopards, arranged by Mr. Rowland Ward. The lower leopard, which is a remarkably fine specimen, has just killed a dog, and was afterwards itself killed with a knife by Mr. Downhall, who owns this group, together with several other cases of animals exhibited in the Court. Mr. Ward has also carried out an elephant-trophy at the west-end of the Court, consisting of the head and fore-part of a rogue tusker. Ceylon has long been famous for its elephants, and many curious examples of the skulls of these animals are exhibited. On the left-hand side are some cases of gems. The island is celebrated for its pearls, rubies, cat's-eyes and other precious stones. One of the cat's-eyes exhibited here is said to be the largest in the world, and is worth £3000. The artistic industries of the island are represented by some cases of lace, by furniture in black and variegated woods, and by metal and lacquer-work. At the west end are several cases of food-products, and the walls of this part of the Court are hung with a series of water-colour paintings, representing the scenery and the ruined cities and monuments of this most beautiful and most interesting island, which is a paradise both to the archæologist, the sportsman, and the lover of Nature.

Returning now to the door beyond the band-stand, and passing through it into the grounds, we find ourselves in the midst of interesting objects. On the right is the colonnade of marble, inlaid with precious stones, from Agra, and further on one of the great features of the Exhibition, viz. the Indian Palace, while on the left is the Ceylon Tea-house already referred to, and, in complete contrast with all its surroundings, the embattled Gateway of Old London.

The marble pillars were presented by the Government of the North-West Provinces to the Museum at South Kensington. They were selected from amongst a number of similar columns in the fort at Agra. The beautiful inlaid work is similar to much of that on the famous Taj, and it is supposed that the columns were intended to form part of an extension of the buildings known as the Diwan-i-Khas. Before this design could be carried out, the town was taken and held by the Raja of the neighbouring Bhurtpore, by whom the pillars were buried previous to the town being re-captured from him. They were only recently re-discovered during the process of excavating the foundations of a Guard House.

We next come to the Indian Palace, which was designed by

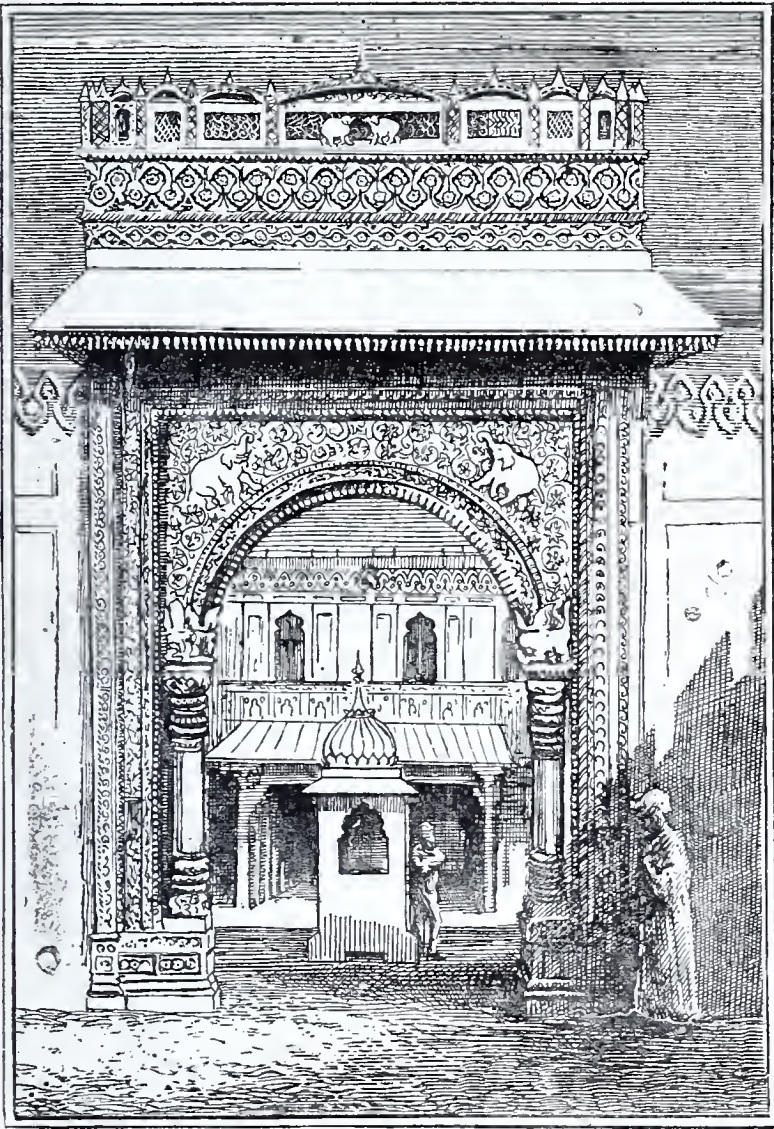
For Contents, see p. 3; Coloured View of Old London, p. 41; Coloured Ground Plan, between pp. 48 and 49; Coloured View of Indian Palace, p. 56; Index, p. 65.

Agra  
Marble  
Pillars.

Indian  
Palace.



Mr. C. Purdon Clarke, C.I.E., the Keeper of the Indian Museum, and built under his superintendence. All the elaborate wood-carvings have been executed at the Exhibition by a party of wood-carvers, whom Mr. Clarke brought back with him from India.



Scindiah's Gateway.

The Palace is divided into three principal parts. First, there is the **Scindiah's Gateway**. The outer Court, surrounded by workshops, in which various artificers, such as jewellers, weavers, carvers, &c., carry on their trades. This part of the building is called the "Karkhaneh," or workshop. It is approached from the Central Avenue through a great stone gateway of a beautiful design, and highly decorated, which is the gift of the Maharajah Scindiah

to the South Kensington Museum. It may here be noted that the construction of this gateway, and indeed of most Indian stonework, is quite different to the system of masonry practised in Europe, and in fact more nearly resembles our practice in joinery than in stone-work. The gateway is protected by two bastion towers, and loopholed wall surround the courtyard.

The shops surrounding three sides of the Court number thirteen, and seven more line a passage on the right, which leads to the North Cour of the Central Gallery. The shops are raised about two feet above the level of the pavement, and each front is divided into three openings by columns and arches with lattice panels. Many of the native trades which are here pursued, notably the carpet making, modelling, jewelry manufacture, and wood and stone carving, attract large crowds of visitors. The native artificers are apparently very slow and leisurely but they are nevertheless extremely persistent, and manage to get through much more work than the on-looker would at first sight think possible.

**Hall of  
Columns.**

The second principal part of the Palace is the Durbar Hall, which takes up the better part of the fourth side of the Court, and which stands upon a series of columns, with bracket capitals, supporting the cross beams which carry the floor of the hall. The space occupied by these pillars forms a sort of wide porch, known in the Exhibition by the name "Hall of Columns." Here are placed the carpet looms, and the office where all arrangements are made, and all orders received for the work to be executed in the courtyard.

Passing through the Hall of Columns we enter the third section of the Palace, the Garden Vestibule formed under the roof of the old waterworks pavilion, and which is draped to resemble a large marquee or tent. The floor is mosaic, and in the centre is a tank fountain, and at one end a double flight of red sandstone steps leading up to the Durbar Hall.

**Durbar  
Hall.**

This room is undoubtedly one of the most remarkable objects in the Exhibition. Entered from the east side, through a triple arched opening, the whole hall is taken in at a glance, and is seen to be decorated with a perfectly bewildering extent and variety of intricate carved ornaments, which cover the wall and ceiling. The foliated arches of the courtyard are again repeated in the casements of the windows, and a panelled bracketed cornice carries the line of the arches round the room. The whole of the carving of this room was carried out in buildings adjacent to the Exhibition by two native carvers, and it certainly reflects high credit on their skill, taste and industry. The room is lined with settees, and will be used by the Prince of Wales for the purpose of holding grand receptions.

The exterior of the palace is painted in terra-cotta colour, with white tracery, and is in the Hindu-Persian style known as Moghul Architecture.

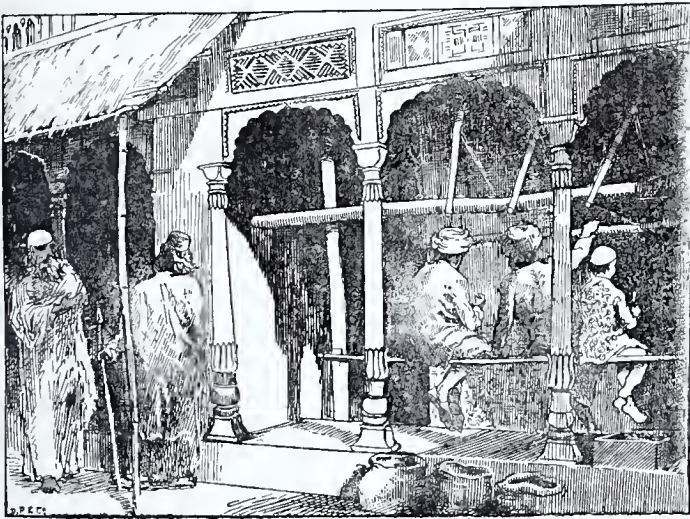
**Indian  
Silks.**

In the passage round the tented vestibule will be found a beautiful collection of Indian silks. At the Paris Exhibition in 1878 Indian silks, like Indian teas, received the highest award, and the industry has made considerable progress in the meantime.

We now return to Scindiah's gateway, and regain the Central Avenue, and passing "Old London" by for the present, we enter the central



block of buildings, which are occupied by the Great Australian Group of Colonies, and by a portion of Canada.



Carpet Making.

### III.—THE CENTRAL BUILDINGS.

NEW SOUTH WALES—WESTERN AUSTRALIA—QUEENSLAND—SOUTH AUSTRALIA—FIJI—VICTORIA.

THE first building which we enter from the Central Avenue runs east and west, and is called the South Central Gallery. On the right, or eastern side, is New South Wales; and on the left is Victoria. Taking the former first, it is proposed to go right round the central buildings, taking the Colonies in the following order: viz. New South Wales, West Australia, Queensland, South Australia, Fiji and Victoria, and finally leave the building by the same door as we entered it.

The space in the centre between the entrances to Victoria and New South Wales is common to both Colonies, and on the walls are hung shields with some of the principal statistics painted on them. There are also two fine trophies on the right-hand side, made up of arms and implements from New Guinea.

Passing now under the archway on the east or right-hand side, we find ourselves in the New South Wales Court; the exhibits in which consist partly of manufactured goods, and partly also of the mineral and other raw products, in addition to which there is an interesting collection of birds, animals, shells, and plants. The Court is tastefully decorated, the arches at the top of the side-walls having designs painted on them representing the principal birds, fruits, and flowers of the Colony; and wherever the Court is bounded by the end of a gallery the space is filled in with a large painted scene. On the right-hand side, after we pass the archway, are several pieces of furniture made of

New South  
Wales.

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ative woods. On the left are cases containing stuffed specimens of Australian birds, some of which are famous for the beauty of their plumage. Amongst these will be recognized at once the lyre-bird, so called because its tail-feathers exactly resemble a lyre. On this side there are also cases containing a collection of New Guinea arms and implements. Further on is a billiard-table, intended to show off several varieties of the native cabinet woods.

Going back to the south side, we find a large collection of photographs, representing landscapes, public buildings, scenes in the towns, &c. Amongst them is one which will be of the greatest interest to every Englishman. It is a large photograph of every officer and private in the New South Wales Contingent, which was so generously placed at the disposal of the Home Government during the recent troubles in Egypt, and which rendered such excellent service in the Soudan. The action of the New South Wales Government in equipping this expedition will possibly hereafter rank as one of the most important events in the history of the Empire, and will perhaps be counted as the first step towards the consolidation of the power of the British races throughout the world. Hence the photograph of the Contingent deserves a conspicuous position, and will no doubt prove to be an object of great interest in an Exhibition which cannot fail to further the federal ideas which prompted the despatch of the force. In the centre of the photograph is the portrait of the Brigadier, General Richardson, C.B.; and around him are grouped the heads of all his officers and men.

Flanking the photographs are a number of cases containing the collection of Australian shells, formed by Dr. Cox, who is one of the most eminent living conchologists. Against the walls of this side of the Court are several educational exhibits, and also a case containing books which were printed and bound at the Government printing office in Sydney, and which prove to what a degree of perfection the arts of binding, printing, and engraving have been brought in New South Wales. Most of the books exhibited bear in some way upon the state of the



Aborigines, New South Wales.

Photograph of the New South Wales Contingent.

Colony. Upon the opposite side of the Court will also be found a large number of interesting photographs, while at the end of the Gallery is a large aviary containing live specimens of the native birds.

The remainder of the New South Wales collection is shown in the East Central Gallery, which runs north and south, that is to say, at right angles to the part of the Gallery which we have just visited. In this Court will be found specimens of silversmith's work, saddlery, cloth manufacture, sugar refining, meat and other provision preserving. Here also is a trophy of New South Wales wines, and close by is the Court office, which is an exact representation of a country timber hut roofed with bark, and opposite to it is a trophy of animals. Further on in this same Gallery is the collection of raw products. These are of great importance, and consist for the most part of wool, timber, coal, copper, tin, iron, gold, and silver. We come first to a great trophy formed of bales of wool, which is surrounded by a fine show of fleece wool. Next we come to the timbers, which are arranged in two large trophies, every specimen being labelled; and beyond these is the fine collection of minerals from the Government Department of Mines, a copper ingot trophy, a fine trophy from the Pymont Smelting Company of Sydney, a gold trophy, and a large collection of silver ore. At the sides of the Court are two large piles of coal, the samples in one of which very much resemble Welsh steam coal, and near to them is a heap of kerosine shale.

The north end of the Court is filled in with a large picture of the port of Sydney, which is certainly one of the most beautiful harbours in the world.

The whole of the west side of this Gallery is flanked by a large Conservatory, in which are shown the ferns, palms, and other plants of this Colony.

#### West Australia.

From any part of the southern end of this Gallery it is easy to enter the West Australian Court, which is situated on the east side of the East Central Galleries. West Australia, though in point of area the largest of the colonies in the island, is very thinly peopled, the population at present numbering only 33,000.

West Australia is still a Crown Colony. Its chief products are wool, timber, pearls, and pearl shells, lead, copper, horses, and cattle.

#### Karri Timber.

The objects exhibited consist of furniture made from the native woods, cases of stuffed birds, native implements and weapons, and specimens illustrating the leather industry. In the centre of the Court is a large trophy of pearl shells. The principal raw products shown are various sorts of timbers, grasses, gums, and wool. The east end of the Court is decorated with a scene representing a forest of Karri timber. The Karri is one of the largest trees in the world. It has only one rival on the Australian Continent, the *Eucalyptus amygdalina* of South-east Australia. Some monster specimens of the Karri tree have been measured. Some have been found to be over 400 feet high. In other cases the stems have been ascertained to be 300 feet in height from the ground to the first limb. The circumference of another, round the base, was found to be sixty feet. It requires an effort of the imagination to be able to picture to one's mind such gigantic trees. The towers of the Crystal Palace are pretty well known objects to Londoners. They give the impression of great height, but the whole tower would



stand under one of the largest specimens of Karri timber without even interfering with the lowest of its branches. This timber is very durable, and is in great request for harbour work, piles, and sleepers. West Australia also shows skins of animals and other products of the chase, wool, fish oils, fruits, vegetables, and a few samples of wine. The specimens of mother-of-pearl and other shells which come from this part of the world are most remarkable.

It should be noticed that the roof of the Queensland Court is decorated with black swans on a yellow background, alternating with a design in the same colours, consisting of the monogram of the Colony surmounted by the royal crown.

To the north of West Australia, and partly in the same Gallery, is situated the Queensland Court. Queensland was constituted a separate Colony in 1859, and is consequently just over a quarter of a century old. It is essentially a tropical country, the greater part of the Colony being well within the tropic of Capricorn. The chief sources of wealth are the cattle- and sheep-runs and the mines, the latter being still to a great extent unde-

veloped, though they are known to be of exceptional richness. Every kind of tropical and temperate products can be grown in Queensland. Wheat, barley, and oats are cultivated on the downs; large crops of maize are also raised. Upwards of 40,000 tons of sugar are made in the Colony, and arrowroot, tobacco, coffee, cotton, oranges, peaches, grapes, pine-apples, and bananas are also grown successfully.

On entering the Queensland Court from West Australia, one of the first objects of interest is a large case of stuffed birds, and close by are specimens of the animals of the Colony. All round the walls of the Court are arranged cases of minerals, of which no less than 1,407 different sorts have been collected. They include gold, silver, iron, tin, copper, lead, manganese, and coal, and in addition many sorts of building-stones, marbles, &c. This part of the Court contains also a large gold-trophy, with samples of quartz, some of which will be stamped in the South Promenade by means of a battery of stamps. Close to the gold-trophy are some cases containing fine examples of shells and corals, and also specimens of furs and saddlery. Some of the Australian saddles used for riding buck-jumping horses appear curious to English eyes. The Conservatory belonging to this Colony is on the east side of the Court.



Queens-  
land.

Pearl Fishing, Diver's Dress.

The remainder of the Queensland Exhibition is in the Central Annexe, which runs east and west, joining the East and West Central Galleries together. At the east end of the Annexe is a large trophy of animal life with a scenic background, containing specimens of marsupials and wingless birds of this Colony, as well as the curious duck-billed platypus (*Ornithorhynchus paradoxus*), which is a very remarkable type of animal. This trophy, like most of the animal groups in the Exhibition, has been modelled and arranged by Mr. Rowland Ward. On either side of the trophy are arranged, on the walls of the Court, groups of the arms and implements used by the natives of New Guinea. The trophy is also flanked by two magnificent specimens of cedar timber, and in front are several specimens of stuffed fishes, including two specimens of the gigantic dugong, the flesh of which very much resembles bacon. The principal exhibits in this part of the Court are the wools, arranged in cases on the north side of the Central Passage, and the sugars on the south side; beyond these again are the timbers, of which no less than 427 specimens are shown.

On passing through the screen at the west end of the Court we find ourselves in a part of the Annexe, through which passes the Central Avenue of the Exhibition, and on the other side of which is the trophy forming the screen of the South Australian Court.

Map of  
the World.

Just outside, on the south wall of the Annexe, is the large Map of the World, by Messrs. W. and A. K. Johnston, of Edinburgh and London. The diameter of each hemisphere is over twenty-one feet, and the area of the whole over seven hundred feet. The canvas on which it is painted was manufactured in one piece by a firm in Kirkcaldy, but was found to be too large for manipulation, and had to be cut into four pieces. The British possessions are coloured bright red. Above the map are five clocks, which show the time simultaneously at Greenwich, Cape Town, Calcutta, Sydney, and Ottawa.

South  
Australia.

South Australia is the second largest of the Australian Colonies, but its name does not aptly express its geographical position, for it stretches right across the great Island, being bounded on the north by the Indian, and on the south by the Southern Ocean. Its land frontier touches all the other Australian Colonies. The territory of South Australia did not originally run right through the island, the Northern part not having been annexed till 1863, after the adventurous journey of the gallant John McDonnell Stuart right across the heart of the continent.

South Australia is less dependent upon mineral than upon agricultural and pastoral resources; the only mineral industry of any great importance to the Colony is copper mining—the mines of Kapunda, Burra Burra, and Wallaroo being famed all the world over. The principal export of this Colony is wool. Great attention has for some time past been paid to the cultivation of the vine, many of the most important varieties of Australian wines being made in this Colony.

On passing the entrance trophy the decorations of the Court should be noticed, the walls being tastefully adorned with paintings of the native flowers and fruit, while the west end of the Annexe immediately in front of the spectator is filled in with a large scene painting representing an Australian landscape, of which more hereafter.



On the walls of the Court, near the entrance, are several paintings of Australian subjects; and below these, on the north side, are cases of minerals, and also a large trophy of copper ingots from the Wallaroo mines. On the other side are cases containing models of fruits from the Colony, various ornaments and appliances made of emu eggs and silver, and also furs and saddlery.

The scene at the end of the Court is very remarkable and is most effectively arranged. The background represents a hilly and wooded landscape of a type very common in South Australia. The sides and roof are covered with representations of trees arching over head. On the ground in front are three natives modelled from life; one standing in a rough canoe, spearing fish, and another crouching down in front of a hut, engaged in making a fire by friction. Among the rocks in the foreground are many specimens of kangaroos of various sizes, and in different attitudes, and an air of reality is given to the whole scene by birds on the wing in mid-air, one being an eagle flying away with a young kangaroo in its claws, while close by is its nest or eyrie on the top of a rock. To the right is a pelican flying to its nest, with its gullet full of small fish for the female and young birds. The bird on the left-hand side, in the act of dropping a snake, is the far-famed laughing jackass, which is one of the most characteristic of the Australian birds. It laughs in exact imitation of a human being.

South  
Australian  
Forest  
Scene.



Forest Scene.

Turning down the steps to the left we find the remainder of the South Australian collection in the West Central Gallery. On the right-hand, or north side of the Gallery, is a backwoodsman's rough hut, made of timber and thatched with bark. On the left are specimens of carriages

adapted to the needs of the country, and immediately in front, on both sides of the Court, is the great exhibition of South Australian wool. In all, 125 fleeces are exhibited, of which 121 are merinos and 4 Lincolns.



A Settler's House.

Merino  
Sheep in  
South  
Australia.

In pens on the right are stuffed specimens of merino sheep and rams. The Colonists have given much attention to the improvement of this breed, which is so valuable on account of the excellent quality of its wool. Their efforts have been rewarded with every success, as will readily be acknowledged by connoisseurs. Some of the stuffed rams exhibited are extremely fine specimens, and would fetch, alive two hundred guineas each.

On the left of the Court is a torpedo of Colonial manufacture, which is interesting as showing the capacity of our larger colonies for taking care of themselves. It is one of some hundreds made last year when there was a probability of a Russian war taking place. The Colonists had had no previous experience of this kind of manufacture, but they obtained models from this country, and soon turned out a sufficient number of torpedoes to protect all their harbours.

South  
Australian  
Camels.

It will be a surprise to many people to learn that camels are used in Australia as beasts of burden. Yet so it is, and here we have two specimens of South Australian camels exhibited. Camels were first imported in 1866 from India by Sir Thomas Elder, and were landed in Port Augusta, the most northern port of the Colony. They have proved to be extremely useful in the transit of goods in the interior, where severe droughts are not uncommon. They have been known to travel twenty-five miles a day for nine successive days, without a drink of water, and with only such food as was furnished by the scanty bushes. They now thrive and breed remarkably well in the Colony. Without these useful animals the settlement of the interior would have proved



mostly and precarious, and it would have been very difficult to have carried out many of the public works, such as telegraphs, railways, and water conservation works without their aid. Mr. H. J. Scott, who is one of the representatives of South Australia in the Exhibition, has greatly improved the value of the breed by importing camels from Bikanir in Rajputana, the soil, climate, and herbage of which resemble those in the Colony.

Beyond the camels is a stand containing photographs in natural size of the edible fruits of South Australia, all of them having been taken from specimens exhibited at the Agricultural Society's shows in Adelaide. Amongst them may



South  
Australian  
Fruits.

Merino Ram's Head.

be noticed a bunch of grapes grown in the open air, which weighed 6½ lbs. To the right of this stand is a case in which will be exhibited fresh fruit. The Colonial Commission have arranged for a fortnightly consignment of fresh fruits and vegetables from the Colony; the bulk of the consignment will be on sale at the Colonial Market in the South Promenade, but samples will be exhibited in this case. Close by on the same side are several cases containing samples of olive oils and cordials.

On the opposite side of the Court is the great wine trophy from South Australia. Wine growing is one of the most promising industries of the Colony. No less than 105 different sorts are made; but it is intended in the future, by judicious blending, to prepare about a dozen standard wines for the English market, the flavour and strength of which will be maintained uniform. The wine-growers of the Colony are sparing no pains to improve the quality of their wines, and with these objects in view, they have obtained the assistance of experienced French wine-makers, who have settled down in the wine districts. Australian wines can be bought by the glass in the Royal Commission's Colonial wine-room in the South Gallery.

At the south end of the South Australian Court is the Fiji exhibition. Fiji is one of the youngest of the Colonies, having been annexed in the year 1874, since which period it has made considerable progress; its total trade in the year 1876 having been only of the value of £198,264, whereas in 1884 it had attained the value of £780,000. The principal exports are sugar, coffee, cocoa-nuts, fruit, cotton, molasses, pea-nuts, maize, curiosities, and fibre. The Fijian Archipelago consists of two large and of 200 smaller islands, of which about eighty are inhabited. Much of the scenery in the islands is extremely beautiful. It is well illustrated in the Exhibition by numerous water-colour drawings hung round the walls of the Court.

The Fiji Collection is not large. It consists chiefly of native pottery utensils, mats, timber, cocoa-nuts, and ropes, and various food

products. The walls of the Court are decorated with trophies of native arms.

#### Victoria.

We now come to the flourishing Colony of Victoria, which occupies half the West Central, and the western half of the South Central Gallery. It will be convenient to commence at the north end of the West Central Gallery, to reach which the visitor must retrace his steps till he reaches the steps which lead from the Central Annexe into this Gallery.

Victoria, though in point of size the smallest of the Australian Colonies, possesses the largest population of any. It is estimated that in the present year there are just about one million of inhabitants, of whom Melbourne, the capital, absorbs 283,000. The Colony owes its great prosperity and its relatively large population to the discovery of the gold-fields in the year 1851—the year in which the Colony was separated from New South Wales. In addition to the great gold-mining industry the agricultural and pastoral interests in the Colony are very large. Wool is one of the most important exports, and the wheat trade is rapidly increasing, the value exported in 1884 having been £1,762,007. In common with some of the other Australian Colonies already mentioned, Victoria seems destined to become at no distant date one of the greatest wine-producing countries of the world.

The Victoria Exhibition reflects, as might be expected, all the above mentioned industries, and it also proves that the Colony is rapidly developing a considerable manufacturing power.

On entering the Court, at the north end of the West Central Gallery, we find ourselves at once in the midst of the wool samples. Victoria, like South Australia, shows not only fleeces and bales of wool, but also stuffed specimens of the celebrated merino sheep, to the improvement of which breed the greatest attention is paid. Close by the wool exhibits are specimens of Colonial carriages and agricultural machinery. On the east side, or left hand, as we go down the Court is the collection illustrating the forest-products. The Technological Museum at Melbourne has a Sub-Court, formed of 200 specimens of the most valuable Victorian timbers, named and illustrated by pictorial specimens of the fruit, leaf and flower of each. The Government Botanist shows 166 species of Australian woods in book-form, and three cases containing 132 articles manufactured from them. The remainder of this Gallery is taken up with manufactured articles, such as preserved meats, biscuits, and other provisions, hats, boots, and various articles of clothing, woollen goods, and also furniture. At the south end of the Gallery is a collection of billiard-tables, made of native woods. The east side of the Gallery is flanked by the Victorian Conservatory, which is filled with beautiful specimens of palms and ferns.

#### Output of Victoria Gold Mines.

Close to the billiard-tables mentioned above is an interesting trophy, representing the output and other statistics of several of the gold mines of the Colony. The quantity of gold returned by each mine is represented by a gilt cube of the exact size that the gold would occupy. It will probably astonish most spectators to learn what a very small bulk is occupied by a huge sum of money. Bullion to the value of a million sterling could be put into a box measuring only thirty inches cube. On either side of the Court are furnished rooms, fitted



up with fine samples of Melbourne cabinet-work, made out of native woods. These specimens prove that some at least of the more artistic manufactures have been brought to a high degree of perfection in the Colony. Beyond the furniture are the wine and beer trophies. The end of the Court is filled in with a large painting on canvas of a flourishing valley, with a river flowing along the bottom, both its banks being covered with vineyards. The mansion of the proprietor appears just over the brow of a hill in the middle distance.

Ascending the steps on the south side we find ourselves in the South Central Gallery once more, the remainder of the collections from Victoria being contained in the western half of this building. At the west end of the Gallery is a marvellous forest scene, which will certainly be one of the most popular sights in the Exhibition. The scene is made of rockwork, studded with palms and ferns; over the rocks tumbles a cascade, which flows away as a stream, crossed by a small bridge, giving access to the Court from the Gardens. There are many wild animals and birds picturesquely grouped. On the left-hand side is a family of aboriginal natives in their house, which is of the most

Forest]  
Scene  
from  
Victoria



Aborigines in their Hut.

elementary simplicity, a mere lean-to of planks, which can be turned anyway against the wind, open on the sides and front. This is a real native hut, which has actually been used by a family of aborigines. The planks which form the lean-to are decorated with rough but spirited incised carvings, representing an emu pursued by a huntsman, and a fight between two warriors. Under the hut is shown the father skinning an opossum, while the mother is making ready a fire to cook it, and a child prostrate on the turf watches the operations with growing appetite. On the other side are more natives, of an evidently better class, looking

at the first group with suspicion, and evidently not knowing whether to regard them as friends or foes.

The decorations in this Court are very well thought out, and most effective. The panels between the arches of the roof are each filled in with a coloured vellarium, and on the walls are painted arches representing the fruits and beautiful flora of the Colony. Below these again are paintings—those on the south side being for the most part in oils—by Victorian artists, and those on the north being a collection of ninety water-colours of Australian flowers, most beautifully executed by Mrs. Rowan, of Melbourne.

Next to the forest scene on the north side of the Gallery are the educational exhibits, and beyond them is a large case of Eucalyptus oils and other products, made by Mr. Bosisto, the President of the Victoria Commission, who has done so much in discovering and in making known the valuable properties of the different varieties of the Eucalyptus.

Close by is a case of silver ware made at Melbourne, and further on the valuable and important collection of minerals lent by the Government Department of Mines. There are also some cases containing rich samples of auriferous quartz, and another case, shown by the Bank of Australasia, containing fine gold to the value of £8,000. In an adjoining stand are models of some of the most famous nuggets, the largest of which weighed 2,300 ounces.

On the south side is a large collection of photographs, illustrating Victorian scenes and celebrities, and then come a number of cases containing models of no less than 600 varieties of fruit.

Victorian  
Golden  
Archway.

The end of the Victorian Court is closed in by a large gilt archway, flanked on either side by banks of auriferous quartz. The Archway represents the exact bulk of all the gold which had been raised in the Colony up to the end of the year 1885, the value of which is 216 millions sterling, or more than a quarter of the National Debt of Great Britain. On the quartz banks are shown models of famous nuggets and retorted cakes of gold. One of the latter, which was the result of a single crushing, representing a fortnight's work, was of the value of £27,000.

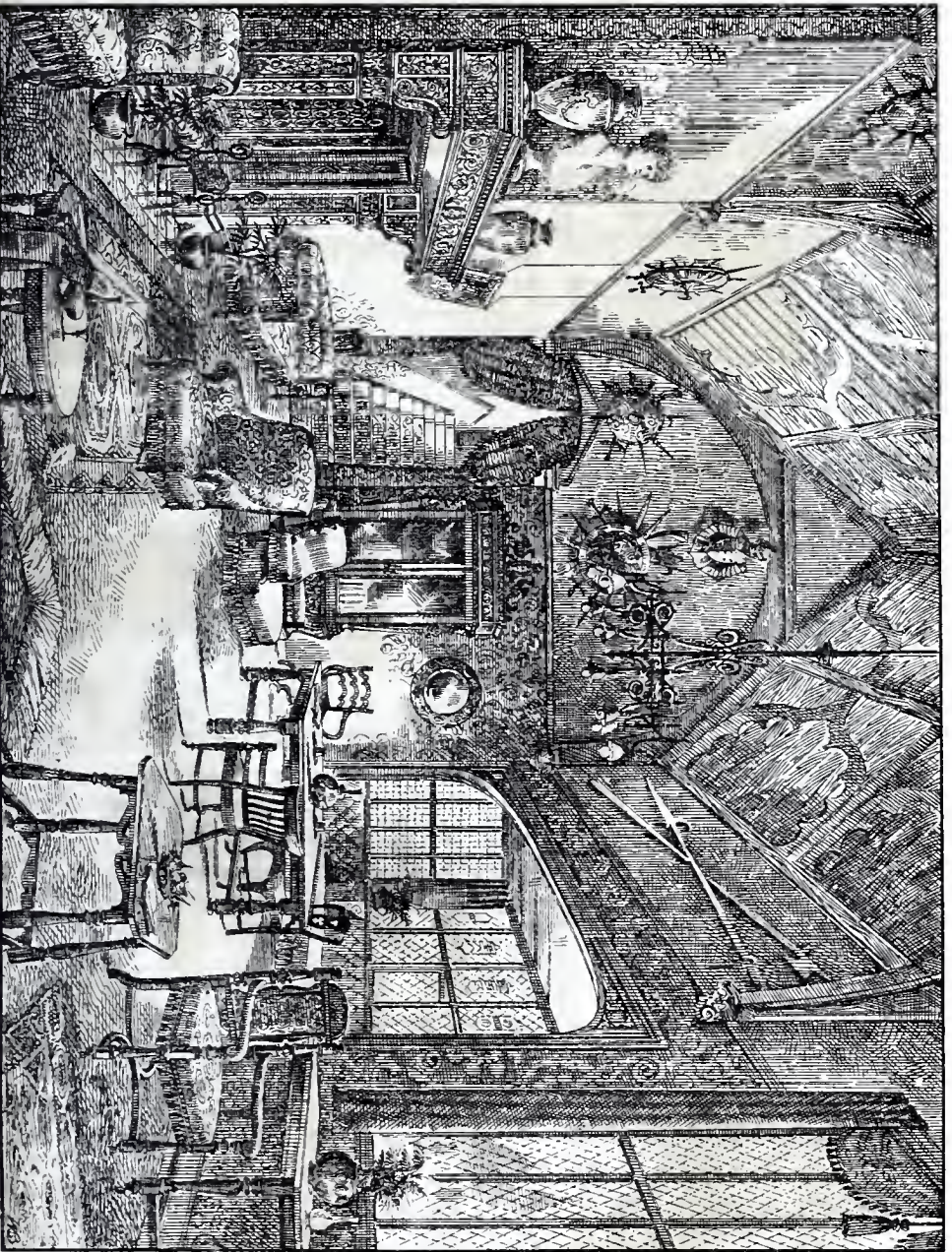
On passing out by the golden arch, the visitor finds himself once more in the part of the Gallery common to Victoria and New South Wales, and close by on the right is the door by which he entered the Central Block of buildings.

#### IV.—OLD LONDON.

Old  
London.

On leaving the Central block of buildings the gateway of the Old London Street is found on the right-hand side, just opposite to the entrance to the Indian Palace. During the Health and Inventions Exhibitions Old London was one of the most popular features, the narrow roadway having been always well filled with sight-seers. This year the Street remains, not only because of its intrinsic interest, but also because the houses in it are most convenient for many purposes. For instance, the Colonial Commissions have their offices here, and there are also Railway, Post, and Exchange offices, and a Club. A coloured view of the Old London Street will be found opposite to p. 41.





THE EXECUTIVE COMMISSIONERS CLUB IN "OLD LONDON."

REPRODUCED & PUBLISHED BY MESSRS. COOPER & HOLT, 48, 49, & 50, BUNHILL ROW, LONDON, E.C.





THE "OLD LONDON" STREET.



# CHARING CROSS TURKISH BATHS

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Separate Bath for Ladies. Entrance—Northumberland Passage, Craven St., Strand.

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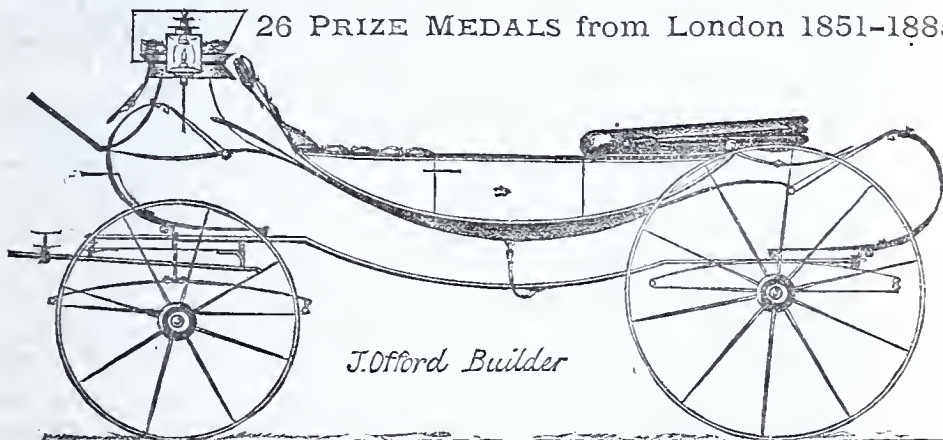
These Baths stand on what was formerly part of the grounds of Northumberland House, have occupied nearly three years in building, and involved an expenditure of £30,000. They comprise a suite of Bath Rooms, having a floor space of about twelve thousand feet, with a smaller set in a separate contiguous building for the exclusive use of ladies. The cooling rooms, which are surmounted by a lofty dome designed to permit free circulation of air, and to insure perfect ventilation, are fitted in a most luxurious manner. The whole of the decorations of both cooling and hot rooms have been designed by most eminent authorities, while the heating and ventilation of the hot chambers are brought to a state of perfection by the use of the system first introduced by the Proprietors.

And at Aldgate Baths, 44, High Street, E.; and 7, Commercial Road E.; and the London Bridge Baths, 7 & 8, Railway Approach, S.E. (*Prospectus post free.*)

## OFFORD & SONS, PRACTICAL COACH-BUILDERS.

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B 11

The following account of the buildings is based upon the description written by Mr. George Birch, F.R.I.B.A., from whose designs, and under whose superintendence, the street was erected :—

Entering from the Central Avenue, immediately in front of the Indian Palace, stands one of the City Gates—Bishopsgate, reduced in proportion and flanked by the City wall ; this gate (not one of the original gates, of which there were but four) was broken through the ancient walls, the peculiar Roman manner of building with courses of tiles, being shown on the lower part. Above the arch on each side are the arms of the City of London and the arms of the Bishopric, and immediately over the gate, in a niche, stands the statue of one of the bishops, William the Norman, to whom the City was particularly indebted, for by his good offices all those rights and privileges and immunities which the City had inherited from Roman times, and which had been confirmed and strengthened under the Saxon Kings, were reconfirmed by the Conqueror. Above, on the towers which flank the gateway, are the statues of Alfred, who wrested the City from the Danes, and of his son-in-law, Aldred Earl of Mercia, to whom he committed the government thereof.

Passing through the gate, the corresponding statue, that of William the Norman, is seen, representing St. Erkenwald, the Fourth Bishop of London, A.D. 675, after the reconstitution of the see and re-establishment of Christianity by St. Augustine. The ground floor on each side shows on the right a debtor's prison, and on the left an ordinary lock-up, and beyond are the staircases to the first-floor. After passing through the gateway, the first house on the left is the "Rose Inn" (No. 1), Fenchurch Street, curious as having its front covered with small cut slates, instead of the ordinary lath and plaster and timber construction usual in London.

The next house (No. 2) stood in Leadenhall Street, and was known as the "Cock Tavern." The representations of this house, of which there are many, show it after the gable had been removed, and a flat coping substituted, but in this instance its pristine condition has been reverted to. Following in order is a block of three houses (Nos. 3, 4, and 5) formerly existing in Fleet Street, towards Temple Bar, on the south side, and known by the name of the "Three Squirrels," now Messrs. Gosling's Bank.

The house (No. 6) is a copy of the one which stood at the corner of Fleet Street and Chancery Lane, and was traditionally known as the "Isaac Walton's house," "*Vir et Piscator optimus*," but there is a doubt that tradition in this case was tradition only, as the actual house was two doors further to the west ; but apart from this, the house itself was a magnificent specimen of an ordinary citizen's house in Elizabeth's reign, and was for many years a conspicuous ornament to Fleet Street, and in close contiguity to those well-known haunts of the wits of the period, the "Apollo" and the "Devil" Taverns.

Set back a little from the main line of the street, in order to give prominence to Walton's house, and to give it the appearance of a corner house, are two unpretending wooden structures (Nos. 7 and 8), which formerly stood hard by the ancient church of St. Ethelburga, Bishopsgate Street, and were the ordinary type of hundreds of others in the old City, a shop below, and a solar or chamber above.

Standing prominently in advance of these is the old tower of a church, which, though not strictly modelled from that of All Hallows Staining, differs from it only in having a larger traceried window, and resembles in its general form and outline many others in which our forefathers were wont to worship. Most of these churches were small, for the parishes attached to them were also diminutive, and this tower type, with bold octagonal staircase turret on one side, was almost universal. There were exceptions, in which the towers had lofty pinnacles at each corner, like the present St. Sepulchre's, Holborn, or the more modern re-buildings by Wren, of St. Michael's, Cornhill, and St. Mary, Aldermary ; and the curious arched superstructure with its five lanterns of St. Mary-le-Bow, or *de Arcubus*, and the very fine spire of St. Laurence Pountney ; but the generality of the churches possessed towers similar in character to the one depicted here.

Next to the church, and fronting down the street, is a portion of the Middle Row (No. 9), which stood in the Strand, just outside Temple Bar, and was known as Butchers' Row. These houses well represent the overhanging of the stories so prevalent in London where the ground-floor space was very limited, additional room above being obtained by these means at the expense of light and air.

Elbow Lane.—The site at this point considerably narrows from 70 to 30 feet, and



the houses are not continued on parallel lines, in order to break a perspective which would have been too long for a picturesque effect, and also in order to obtain that sinuosity so characteristic of London streets.

Next on the left is a fine large house of two gables (No. 10) which stood in this Middle Row, Strand, and was known as the French Ambassador's house, or the Duke of Sully's; also Monsieur Beaumont's, both ambassadors here from the Most Christian King to the Court of St. James. This Duke de Sully was the famous Henri de Béthune, the wise and popular Minister to Henry Quatre, King of France and Navarre. That this house was probably occupied by him there can be little doubt; not only from the commonly accepted tradition, but from the fact of its being decorated with badges of the De Béthunes, the French crown and fleur-de-lis, and two hands grasping one another in a true "entente cordiale."

The next (No. 11) is a low structure of wood and plaster, and has been modelled from an old engraving representing a portion of Bishopsgate Street.

Beyond this is an old house (Nos. 12 & 13) which was in Goswell Street, of the date of Elizabeth's reign. The windows are mullioned and transomed, and show one peculiarity very general in old London, in carrying on the upper lights continuously.

No. 14 is a timber house with carved bargeboard, which stood next to Blue Boar's Head Yard, King Street, Westminster.

The last house (No. 14a), decorated with medallions of the Roman Emperors in plaster, stood on Little Tower Hill. There is nothing remarkable in the building, beyond that the roof line is level, and was chosen as a contrast to the all-prevailing gable.

At this point (No. 15)—the termination westward of the street—the entrance thereto is masked by one of the galleried fronts of an old London inn. The "Oxford Arms," Warwick Lane, was chosen as a typical specimen; but there are still remaining in Bishopsgate Street, Holborn, and more especially the Borough, several examples of these.

The house beyond (No. 16) was on the west side of Little Moorfields, Finsbury, and was a very fine specimen of plaster work. It was not removed until the commencement of the present century. A low building connects this with two houses (Nos. 17 & 18) possessing considerable interest; they stood at the south corner of Hosier Lane, Smithfield, over against the famous "Pye Corner," where the fearful conflagration of 1666 was arrested, after having laid considerably more than three-fourths of the City in ashes; they were not removed until 1800.

Another gateway here arrests our steps: this was the entrance to the famous Priory of the Holy Trinity, Aldgate, founded by Queen Matilda, and whose Prior, by virtue of his office as representing the Knighten Guild, who had made over to this priory their lands and soke, was admitted as one of the Aldermen of London, of the Ward of Portsoken. According to custom, he sat in Court, and rode in scarlet, or such livery as the other aldermen used.

Beyond this (No. 19a) is the gable end of the Hall of the Brotherhood of the Holy Trinity (which is reached by ascending the staircases to the first floor) in Aldersgate Street, near to Little Britain. This Hall has been selected as a typical example of the Hall of a Guild or Livery, of which there were many within the boundaries of the ancient City. The ancient stained glass with a figure of St. Blaise, and several ancient shields which existed in 1611, have been faithfully reproduced.

The house beyond is one of the most remarkable in this street (No. 20), remarkable not only for its extreme richness of decoration, but as being connected with Sir Richard Whittington, famous in song and in story. It was situated four doors from Mark Lane, in Crutched Friars, or Hart Street, up a courtyard, and was described in old leases as Whittington's Palace. Although the house, from its style and ornamentation, could not possibly have been of his time, it is possible that the front only had been ornamented and altered, for in general outline and arrangement it resembled houses of that date; it was richly ornamented with carvings of the armorial bearings of the City Companies, which stamped it as being the house of a remarkable personage, and one whom the City delighted to honour. It was impossible to reproduce the extreme richness of its decoration. The ornamentation has therefore only been painted, the original having been entirely carved and painted and gilt.

The next two houses (No. 21) were drawn by Mr. Gwilt before they were removed; they were situated in Bankside, and are picturesque examples of plaster decoration and open balconies.

The last two houses (Nos. 22 & 23) in this street, on the left before arriving at the gate at which we entered, were also from the Gwilt collection (now in the Gardner)

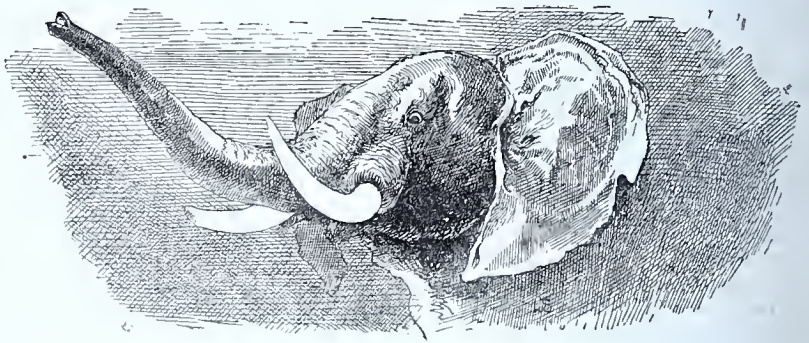
and stood in the High Street, Borough ; they were only removed of late years, and were drawn and measured by Mr. Gwilt.

As to actual size, the whole of the buildings have only been slightly reduced, but this has been done in proportion, although such reduction is not to a uniform scale, but has been adopted in the different cases to suit the uniformity of the plan and arrangement of the whole. The interiors, it must be recollected, do not in all cases correspond in size with the exteriors.

The buildings were designed and constructed as bearing upon and connected with the special objects of the International Health Exhibition, 1884, to which the Corporation of the City of London and several of the Livery Companies liberally subscribed.

The street is now illuminated at night by electricity, thus avoiding the necessity of closing it at dusk.

## V. THE QUEEN'S GATE ANNEXE.



CAPE OF GOOD HOPE.—WEST AFRICAN SETTLEMENTS.—NATAL.

After inspecting the houses in Old London, the visitor's best plan will be to leave the street by the narrow, or western end, and visit the Queen's Gate Annexe, which is given over to the African Colonies.

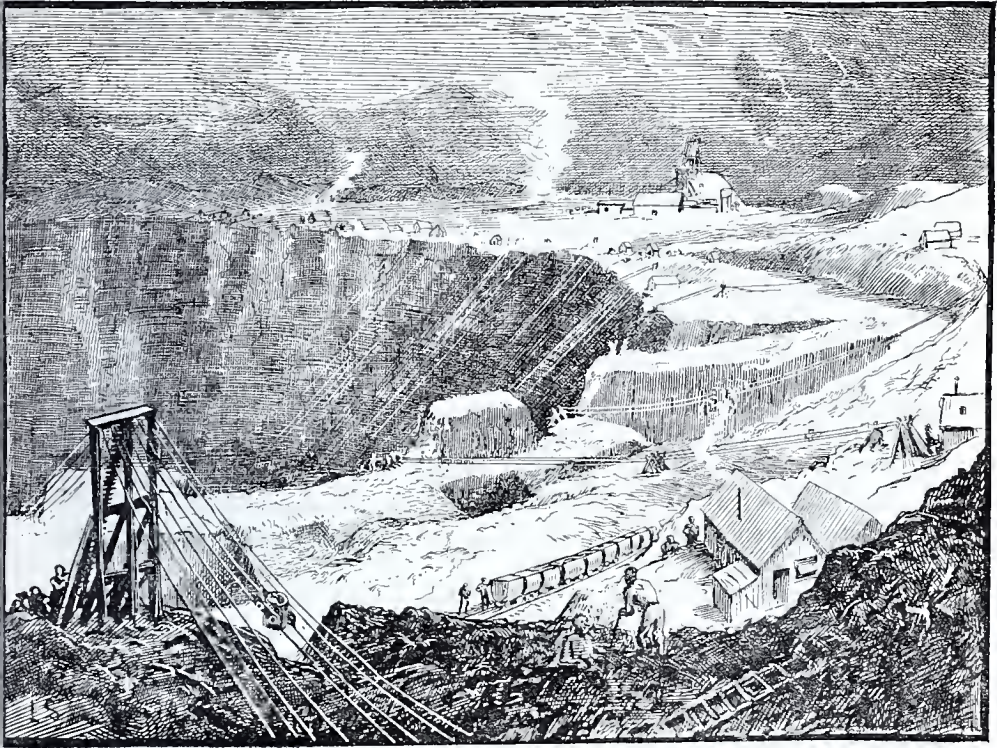
**Cape of Good Hope:** Immediately on entering, we find ourselves in one of the Courts set apart for the Cape of Good Hope. The Cape is famous for its ostriches, diamonds, and wild animals, and the most interesting exhibits from the Colony have reference to these subjects. Overhead, as we enter the Court, is the head of an African elephant, with ears flying and trunk extended, on either side of which is a half-elephant's skull, which will appear small by comparison with some of those in the Ceylon Court. To the right are glass cases containing a magnificent collection of ostrich plumes, and behind these, against the wall, are shown samples of South African tobacco, and also of crocidolite, which is a species of cat's-eye, found on the asbestos mountains in Griqualand West. On the opposite side, against the central partition, the most prominent object is a large machine for washing and sorting the blue ground in which the diamonds are found.

**Cape Diamonds and Diamond Cutting.** On the left of the entrance in the Southern half of the Court the walls are hung with pictures and decorated with the heads and horns of the wild antelopes of South Africa. Here also are arranged stuffed

For Contents, see p. 3: Coloured View of Old London, p. 41: Coloured Ground Plan, between pp. 48 and 49: Coloured View of Indian Palace, p. 56: Index, p. 65.



models of ostriches and other animals, also specimens of horns and ivory, and samples of pebbles and minerals. The most impressive exhibits in this part are arranged down the centre of the Court, and consist of a complete representation of the entire process of diamond mining, washing, sorting, and polishing. The mining is illustrated by a large model to scale of the Bulfontein diamond mine in Griqualand West.



Diamond Mine. General View.

The blue ground in which the diamonds are found is lent by the De Beer's Mining Co. The washing and sorting machinery in which the blue ground is puddled and reduced is also shown; while the whole processes of cutting, polishing, and setting the stones is illustrated under the direction of Messrs. Ford & Wright, of Clerkenwell Green. The sorted stones are shown in four cases, containing diamonds to the value of £40,000. In another case, beyond the south end of the model of the diamond mine, are shown several specimens of sham diamonds made of glass, one of which was actually sold in the Colony for £500.

In addition to the above, plans and models of several other diamond mines are shown on the partition wall, and of the machinery and apparatus used in working them.

The remainder of the Cape collection is shown in the Western part of the Annexe in a Court parallel to the one which has just been visited. The Southern end of the Court is taken up with a trophy of the heads of antelopes collected by Mr. J. S. Jameson, and modelled and arranged by Mr. Rowland Ward. This is said to be the most complete and

perfect collection of South African heads in existence. Underneath the large elephant's head, which forms the centre of the collection, is a painting representing Cape Town, with Table Mountain and Table Bay. Advancing up the Court from South to North, we find on the right hand several samples of furniture and cabinet work made at the Cape from native woods. Immediately opposite these, on the left hand side, are the timber exhibits. Outside the Court, facing Queen's Gate, is a large conservatory filled with specimens of palms, ferns and other plants. Advancing further up the Court, we find cases filled with skins, furs, flowers and medicinal waters, and specimens of copper ore and refined copper from the celebrated mines in little Namaqualand, situated about 400 miles to the north of Cape Town. On the left-hand side is a large collection of pictures, flowers, fishes, &c., and beyond these again are samples of minerals. The Cape collection of wools and mohairs is found on the left-hand side of the Court at the extreme end of the section reserved to this Colony; and opposite these on the right is a large model of the breakwater, harbour and docks now being constructed in Table Bay. Beyond the railings is a court, given up almost exclusively to exhibits connected with the aboriginal races of South Africa. The walls are decorated with trophies formed of weapons, articles of attire, implements and horns. Some idea of the force of a South African hailstorm may be gathered from the sheet of galvanised iron on the west wall of the court, which was perforated in numerous places by the hail which fell in the celebrated storm that passed over Queenstown in February, 1879. Many of the hailstones were six inches in circumference.

**West  
African;  
Settle-  
ments.**

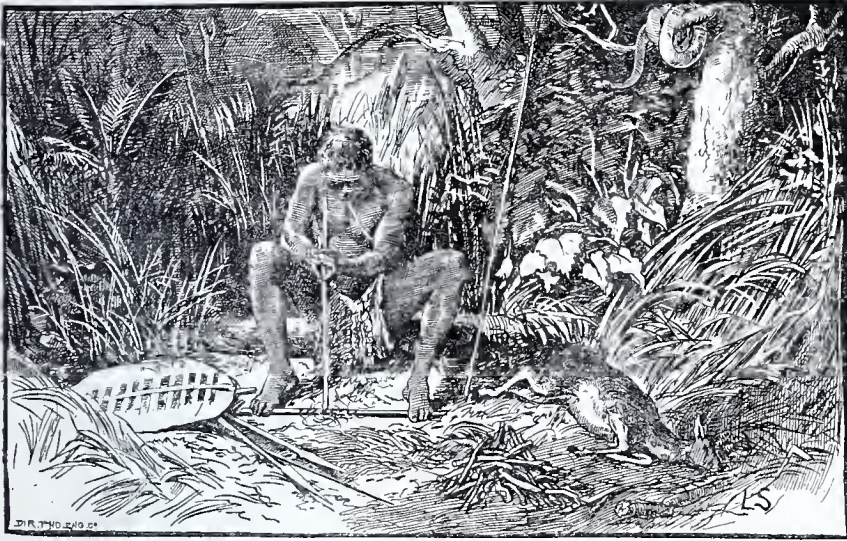
Proceeding straight on, we enter the Court reserved to the West African Settlements. Here the decorations of the Court should be noticed: they consist for the most part of trophies of native weapons and implements tastefully arranged in the panels of the walls, which latter are richly coloured in black, yellow and white. The articles exhibited consist for the most part of natural produce and the rude native manufactures. The specimens of metal-work from the barbarous regions of Central Africa are very interesting. They show that the natives have some elementary artistic conceptions, combined with a rude skill in handicraft. The forms of some of the bowls, coffee-pots, water-bottles and other utensils betray most clearly the influence of Arabic art. One of the most interesting things exposed in the Court is the collection of gold ornaments paid by King Coffee as a portion of the indemnity claimed at the close of the Ashanti Campaign. The King's golden axe is also exhibited by Her Majesty the Queen.

**Natal.**

After passing through the West African Court, the visitor will turn sharp round to the right at the end of the Annexe, and enter the space reserved to Natal. At the north end of the Court is a small conservatory, and in front of this are arranged several specimens of South African antelopes standing under ferns and spreading palms. On either side of the centre are specimens of birds, insects, drugs, corals, and a model of a tea farm. It is not generally known that tea is one of the products of this Colony, which indeed seems to be remarkable for the richness and variety of its natural products. Amongst these are included, in addition to tea, coffee, sugar, rice, red pepper, maize, pulse



and grain, samples of all of which are exhibited. There is a large collection of samples of coal on the west side of the Court, together with maps illustrating the coal measures, and statistical and other information illustrating the production. On the opposite side one of the prominent objects is the skull of a hippopotamus, remarkable not only for its size, but for the formidable character of its tusks and teeth. Beyond the samples of agricultural produce are the collections of timbers and minerals, including gold. Here also is a large waggon used for trekking into the interior; samples of wools, and the models and other exhibits of the Castle Mail Steam Packet Co. The walls of



Native making Fire from Sticks by Friction.

the Court are decorated with Zulu shields, assegais, and other weapons and implements; and there is also a collection of pictures and photographs illustrating the aboriginal inhabitants, the scenery and life in the Colony.

## VI. THE WEST GALLERIES, ARCADES AND ANNEXES, AND THE CENTRAL GALLERY.

### THE AQUARIUM—NEW ZEALAND—DOMINION OF CANADA.

The visitor had now better return to the main body of the Exhibition by the same doorway by which he entered the Queen's Gate Annexe. Passing up the steps on his left-hand side he will find himself in the Aquarium, which was constructed for the Fisheries Exhibition at a cost of **Aquarium.** some £6,000, and in the incredibly short space of time of about six weeks. The salt water for the tanks containing the sea fish, to the amount of about 65,000 gallons, was brought from Brighton, and clarified through Maignen's patent "Filtre Rapide." It is kept in a state of circulation **Maignen's Filters.**

For Contents, see p. 3: Coloured View of Old London, p. 41: Coloured Ground Plan, between pp. 48 and 49: Coloured View of Indian Palace, p. 56: Index, p. 65.

through the tanks by means of pumps driven by Otto gas-engines, in a pumping station at the southern end of the gallery. The fresh-water fish are kept in tanks supplied with water which has been softened by Maignen's process, for the water supplied by the London Companies is too hard for fish to live in for any length of time. By means of this process the carbonate and sulphate of lime, which render the water hard, are thrown down, and easily removed by filtration through Maignen's large supply "Filtre Rapide." The various tanks contain many interesting specimens of fish, but probably the one which will most attract sightseers is that which contains the collection of Sea Anemones, many of which are of rare beauty. This department of the Exhibition has been handed over to the Council of the National Fish Culture Association, the President of which is the Marquis of Exeter, and the manager and secretary, W. Oldham Chambers, F.L.S. The object of the Council has been to render the Aquarium instructive as well as interesting, and consequently arrangements have been made for stocking the tanks with various species of food fishes, in addition to which there is a well-arranged establishment for the artificial culture of marine and fresh-water fishes, molluscs and crustacea. The collection is further enriched by the loan of numerous cases of stuffed fishes.

The Council of the National Fish Culture Association have spared no trouble and expense to still further heighten the attractiveness of the Aquarium, and preparations have been in course of progress since the beginning of the present year for bringing to perfection the several necessary preliminaries, to ensure the successful retention of fish in captivity. During the winter the Aquarium was maintained in such a manner that the collection now shown to the public might include as many well-seasoned and matured fish as possible. Elaborate arrangements have been made for replenishing the tanks with marine and fresh-water fish, so that the Aquarium may always be replete with carefully selected fish, forming a unique display as far as London is concerned.

In order to still further intensify the interest attaching to the living collection of fish, the Council of the National Fish Culture Association obtained the consent of the Lords of the Committee of the Council of Education to a portion of the magnificent exhibits in the Buckland Museum being transferred to the Aquarium for exhibition. An excellent show of interesting and edifying objects is thus presented to the public tanks, forming a rare and important combination of exhibits hitherto rarely excelled.

#### **Fish Culture.**

The Fish Culture department, belonging to the National Fish Culture Association, is situated in the western portion of the building, and runs parallel with the Aquarium, containing exhibits of fish-hatching and rearing apparatus invented by the Marquis of Exeter and Mr. W. Oldham Chambers. During the winter and spring this department has been a scene of lively activity, on account of the spawning season, when many hundred thousands of fish-eggs were successfully incubated, and the fry transferred to waters at the Delaford Park Fishery belonging to the Association. It is to be regretted that, on account of the time of year, the public were prevented from viewing the hatching operations, which were of a most interesting and instructive character.



# THE HÔTEL MÉTROPOLE, LONDON, S.W.

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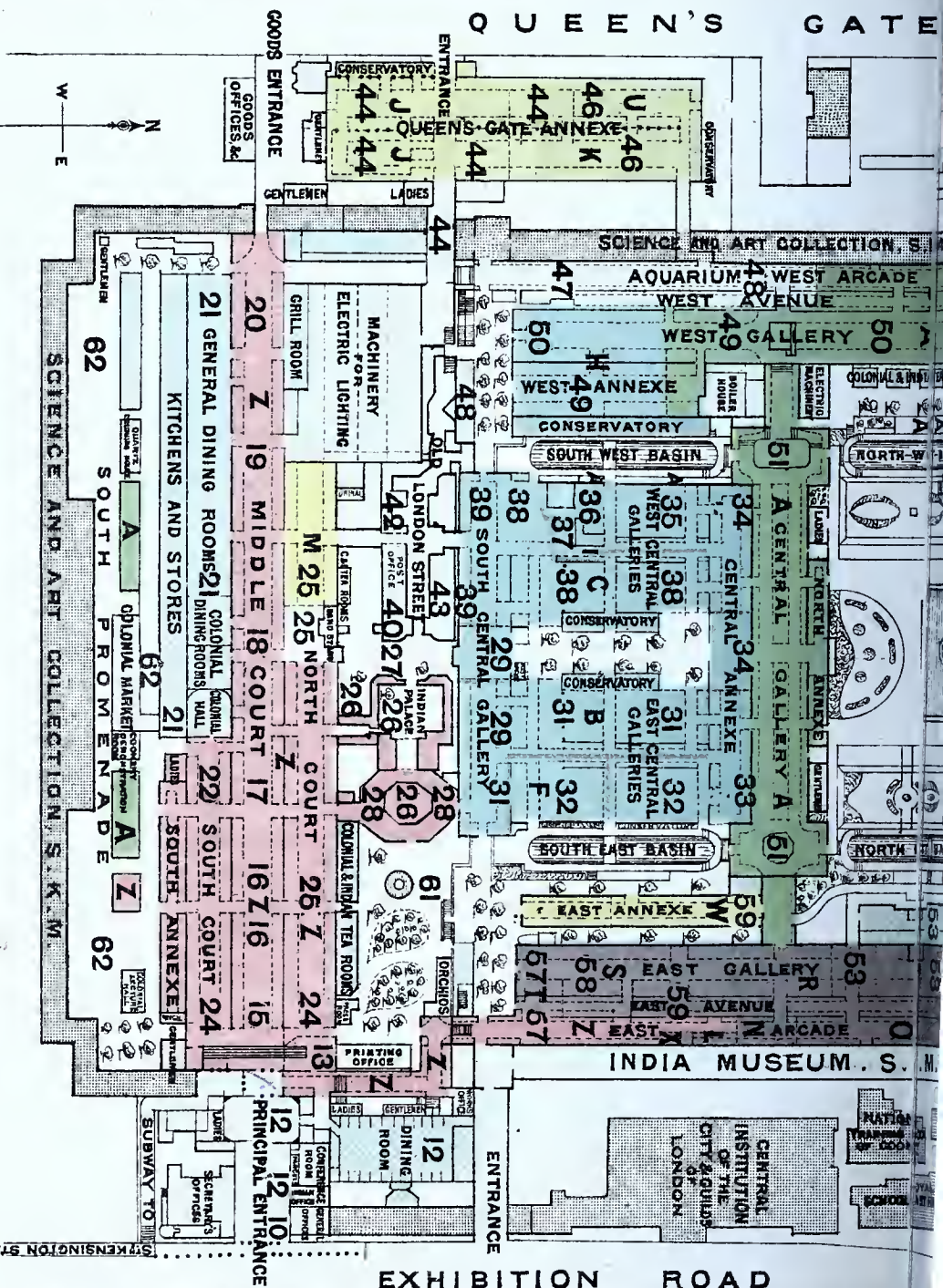
THIS MAGNIFICENT HOTEL, SITUATED IN NORTHUMBERLAND AVENUE AND WHITEHALL PLACE, TRAFALGAR SQUARE, IS ARRANGED AND FURNISHED TO AFFORD RESIDENTS EVERY POSSIBLE CONVENIENCE AND COMFORT. IN ADDITION TO A LARGE NUMBER OF SINGLE AND DOUBLE BEDROOMS, THERE ARE ELEGANT SUITES OF PRIVATE APARTMENTS. THE POSITION IS CENTRAL, THE ARRANGEMENTS ARE COMPLETE, THE PUBLIC ROOMS MAGNIFICENT, AND THE CHARGES MODERATE. THE GENERAL ORGANISATION ENABLES THE PROPRIETORS TO PROVIDE THE HIGHEST CLASS BANQUETS, DINNERS, AND WEDDING BREAKFASTS, FOR WHICH SOME OF THE MOST LUXURIOUS SUITES OF ROOMS IN EUROPE ARE AVAILABLE.

COLONISTS AND VISITORS TO THE EXHIBITION HAVE AN OPPORTUNITY OF INSPECTING THE MAGNIFICENT HALLS AND PUBLIC ROOMS OF THE HÔTEL MÉTROPOLE BY AVAILING THEMSELVES OF THE TABLE-D'HÔTE BREAKFAST, LUNCHEON, OR DINNER. SEPARATE TABLES FOR TABLE-D'HÔTE DINNER, SERVED BETWEEN 6 AND 8.30 P.M., MAY BE SECURED IN ADVANCE BY LETTER OR TELEGRAM.

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Telegraphic Address, HÔTEL MÉTROPOLE, LONDON.

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*Museo Britannicum, Surveyor to the Royal Commission.*

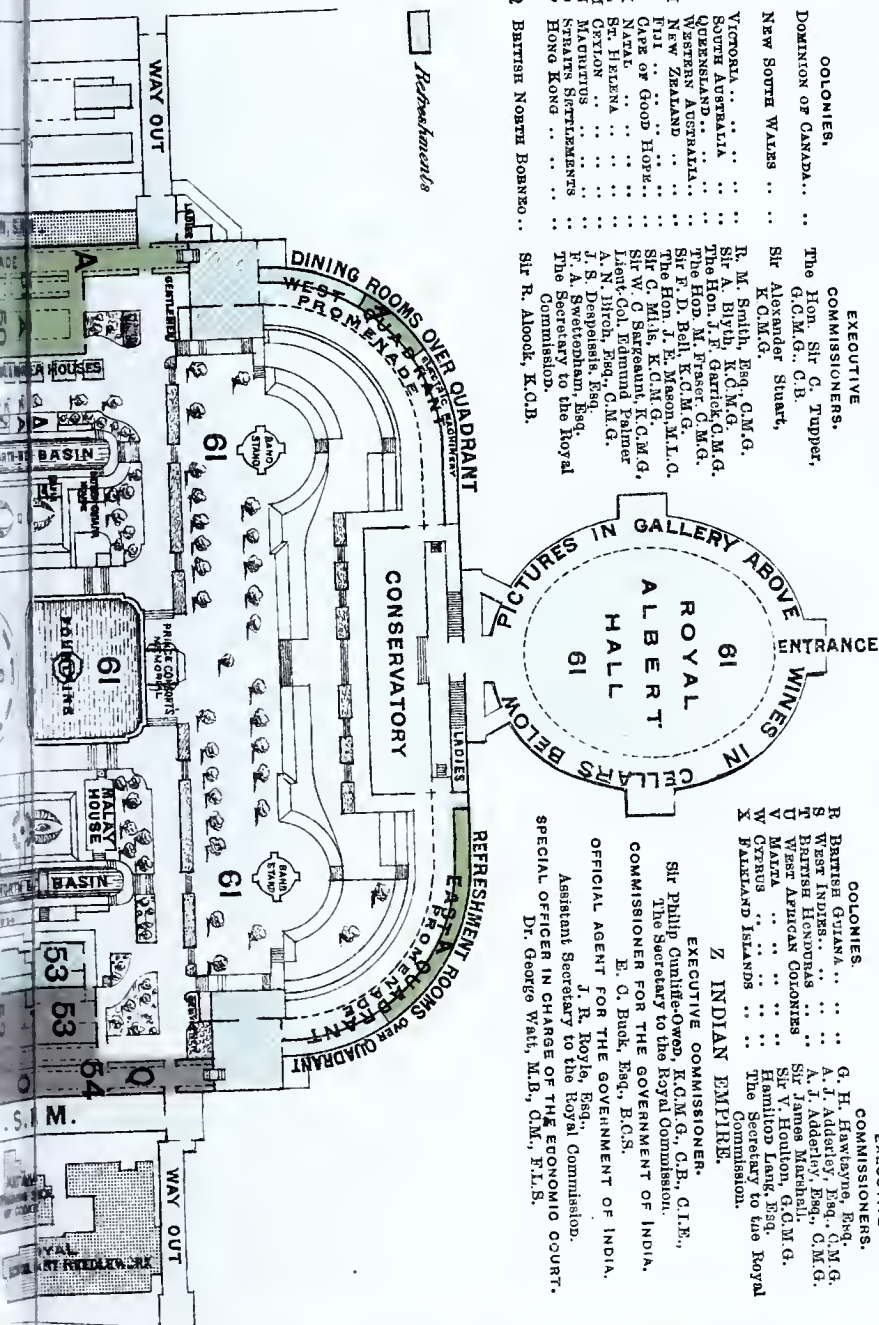


# ROYAL COMMISSION FOR THE COLONIAL AND INDIAN EXHIBITION, LONDON, 1886.

*Executive President*—HIS ROYAL HIGHNESS THE PRINCE OF WALES, K.G.  
*Secretary*—SIR PHILIP CUNLIFFE-OWEN, K.C.M.G., C.B., C.I.E.

*Assistant Secretaries*—EDWARD CUNLIFFE-OWEN, Esq., B.A.; J. R. ROYLE, Esq. (for India).

| EXECUTIVE COMMISSIONERS.                          |                                        |
|---------------------------------------------------|----------------------------------------|
| COLONIES.                                         |                                        |
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On and after April 26th, a well-appointed Coach will leave the "Metropole"  
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**BENTLEY PRIORY, GREAT STANMORE, MIDDLESEX.**



In regard to the exhibits contained in this section, on one side is to be seen a tank of large proportions, in which magnificent specimens of almonidæ of various species, including grayling, are shown; whilst on a line with it is a row of hatching-boxes, in which ova are deposited, and the fry maintained until such a time as they lose their *umbilical sac*. Exactly opposite are several tanks in which are exhibited some of the fry hatched last year on the premises, including salmon and trout, which are interesting as affording an idea of the capacity of artificial fish culture. Among other exhibits are a model of an Oyster Culture Establishment, designed by the Marquis of Exeter; models of Fish Culture appliances designed by Livingstone Stone, Esq., H. C. Chester, Esq., M. G. Holton, Esq., W. H. Wroten, Esq.; and a model exemplifying the most efficacious and economical method of constructing breeding ponds for fish, invented by Mr. W. Oldham Chambers, F.L.S., all of which are well worthy of note, forming, as they do, edifying and interesting studies, selected from the Buckland Museum. At the south end of this part of the Aquarium are several tanks containing specimens of tortoises and turtles. And close by is a turtle-hatching house tastefully arranged with rockery and ferns by Mr. Dick Radclyffe.

If the visitor leaves the Aquarium by the southern end he will find himself in the grounds, close by one of Lockhart's Cocoa Rooms, of which there are now several existing in the Metropolis. They have been founded to supply temperance drinks, such as tea, coffee, chocolate, and cocoa, of good quality and at low prices, on a strictly commercial basis. Light refreshments, such as scones, cakes, bread and butter, eggs, &c., are also obtainable here.

Close to Lockhart's Cocoa Rooms is the entrance to the West Gallery, the southern half of which is occupied by New Zealand. This will be found to be a most interesting section of the Exhibition. New Zealand, though generally classed among the Australian Colonies, is in reality separated from the continent of Australia "by at least a thousand miles of ocean as destitute of islands as is the Atlantic between Ireland and America." The islands are very nearly the antipodes of Great Britain, hence they enjoy a much more temperate climate than the mainland of Australia. The principal exhibits of New Zealand are wool, gold and grain, to which must be added the comparatively recent trade of frozen meat, which has latterly attained to very large proportions, and is still developing. The frozen meat industry is well represented at the Exhibition, though, for the sake of convenience, the refrigerating machinery is not shown in the New Zealand Court, but is placed in the South Promenade, where it is much more suitably situated for the supply of the Restaurants. A glance at the Exhibition will show that this Colony, in addition to being rich in the raw products which it sends to the home markets, has also evidently attained to considerable skill in many branches of manufacture. On entering the Court by the left-hand door, the visitor will find on either side of him numerous specimens of furniture and cabinet work made from native woods. The whole of this section of the Court is given over to manufactured articles, and includes samples of biscuits, carriages, books, boots, tweeds, and other woollen cloths. On the right-hand side are excellent specimens of sanitary pottery ware, and there is also a case full of highly-finished

brass-founders' work. The walls of this part of the Court are adorned with water-coloured drawings representing New Zealand scenery. The great majority of the New Zealand pictures are to be found in the Albert Hall.

Crossing over to the Eastern section of the New Zealand Court, we find at the extreme end a well-arranged collection of fine merino and other wools. Going South, on either side are preserved specimens of various species of fish. Those on the Eastern side are very remarkable; one of them is a large blue shark, preserved by Professor Parker's method for the preservation of cartilaginous substances. In the centre of the Court are some immense skeletons of the extinct species of bird called the New Zealand Moa, and these are surrounded by cases containing specimens of parrots and other New Zealand birds. Close to these are three trophies; the first of seed and pulse, the second of timber, and the third of gold. On either side of the latter are arranged samples of minerals and stones. Amongst the timber specimens will be noted a large section of the trunk of a Kawri pine, on the top of which is shown a huge piece of the Kawri gum which is found in this tree. In the immediate neighbourhood is a case containing specimens of that remarkable plant, called by the New Zealand shepherds the "vegetable sheep," because it somewhat resembles a

recumbent sheep. It grows only on the bare shingles on the high mountains. On the right hand or Western side is a large geological map of New Zealand, and beyond this again is the section of the Court reserved to the Maories. In it the most prominent object is the front of a Maori storehouse, which proves to what skill in decorative carving this wild race has attained. Here also are to be seen numerous examples of Maori weapons, implements, canoes, and clothing, together with paintings representing the native races. The East side of the Court is flanked by an enormous

Maori  
Exhibits.



Maori House and Natives.

conservatory, which runs right down to the edge of the fountain, and contains a wonderful collection of ferns. Some of the surplus exhibits of the New Zealand Court are shown in this conservatory. Amongst other things there is a coal trophy, and a large collection of timber and tinned meats.



On leaving the New Zealand Court and going north, the visitor will find the entrance to Canada before him. The Canadian Dominion makes one of the finest shows in the entire Exhibition, occupying as it does a large portion of the Western Gallery and Arcade, and the whole of the Central Gallery, Northern Annexe and East Quadrant. Canada.

Immediately on entering we find the Educational Court, which contains exhibits relating to the various schools and higher educational establishments of the Dominion.

The West Gallery is almost exclusively filled with agricultural machinery, machinery in motion, stoves and hardware, and tools and implements. Many visitors will no doubt be surprised to learn by the evidence afforded by this Gallery that Canada is already so far advanced in manufacturing power. Canadian Machinery.

The portions of the West Arcade and Avenue not occupied by the Aquarium and Fish-Culture Departments, are filled with the Canadian Fisheries Exhibits. The fishing industry is one of the great national Canadian Fisheries.



Objects in Canadian Court.

pursuits, and accordingly considerable space and prominence is given to the collections illustrating it. This portion of the Exhibition embraces stuffed specimens of fish—of which there are several very fine examples—fish-oils, and other products, models of boats, fishing-tackle and appliances, and a very fine collection of canoes.

The greater part of the remainder of the Canadian exhibition is placed in the Great Central Gallery. We obtain access to this building Canadian Minerals.

by going down the flight of steps in front of the large Galloway Engine, which drives the machinery in motion. At the foot of the steps is arranged the Canadian collection of minerals, which includes two obelisks representing respectively the amounts of gold which have been obtained from the fields in Nova Scotia and British Columbia. A most interesting portion of the mineral exhibition is to be found in the small Court on the right hand side, the door of which is opposite the larger of the two obelisks. In this Court is also to be found a stuffed specimen of a beaver in the act of felling a tree.

**Electric  
Machinery  
for  
Lighting  
Gardens.**

On the north side of the Court the visitor will see the two pairs of Galloway Compound Engines, and the four Elwell Parker Dynamos, which generate the electric current by which part of the Gardens are illuminated.

**Hudson's  
Bay Com-  
pany.**

Immediately in front is a great trophy of Canadian wild animals, which includes specimens of the Polar bear, seal, walrus, moose, the great Wapiti stag, and many other animals. Close by on the garden side is a collection of the natural and agricultural products, and the wild animals of the Island of Anticosti, in the Gulf of St. Lawrence. On the further side of the Garden door is the collection of furs and skins, exhibited by the Hudson's Bay Company, which includes specimens of the rare dark silver fox; there is also a carriage wrapper made of fifty dark sable skins. All the specimens of furs shown here are the very finest of their kind. Mr. Ince, the agent of the Company, shows some splendid specimens of heads and horns, including grizzly bear, prong horn antelope and cariboo. The Hudson's Bay Company shows also several other interesting exhibits. In the cases adjoining the furs is a collection of curiosities and of articles of native Indian manufacture. In front of the trophy of wild animals is a dog sledge with its harness. This type of conveyance is used in carrying the mails to the inland settlements, which are at great distances apart. In the Grounds are some Indian tents and a birch bark canoe.

**Canadian  
Manu-  
factures.**

After passing this trophy we come to the great collection of Canadian Manufactured Goods, which occupies nearly the whole of the Central Gallery and of the North Annexe. Here will be found, amongst other things, furniture and furnishing accessories, sewing-machines, a collection of New Brunswick timbers, the arrangement of which is to be particularly commended, a large number of pianos and organs, and tweeds and other woollen goods. At the east end of the Gallery is a fine trophy of Canadian agricultural and garden produce, including samples of corns, pulses, grasses, and numerous fruits. This trophy is surrounded by a collection of tinned provisions. Up the steps to the right is a collection of Canadian drugs, and on the left is a model representing the Montreal Ice Palace, which is erected every winter, and which attracts large crowds of visitors.

The remainder of the Canadian collection, consisting for the most part of carriages, harness leather, tanning materials, school furniture and games, is in the East Quadrant, while the exhibition of pictures, which will be found of great interest, is placed in the Albert Hall. See page 61.



## VII.—EASTERN GALLERY, AVENUE, ARCADE, AND ANNEXE.

BRITISH GUIANA — HONG KONG — NORTH BORNEO — STRAITS SETTLEMENTS — AFRICAN ISLANDS — INDIAN ADMINISTRATION COURT — WEST INDIES — CYPRUS — MALTA.

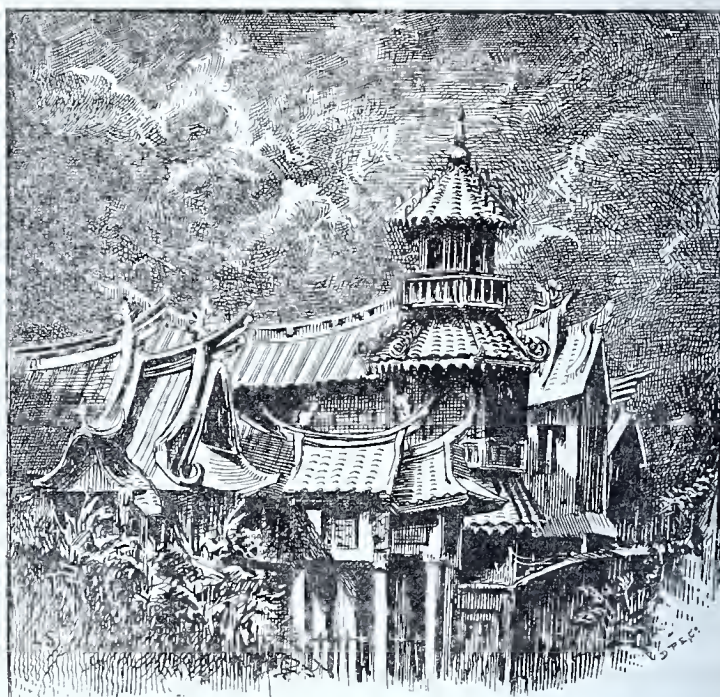
We have now arrived at the Eastern Galleries, the description of which will complete the account of the main buildings of the Exhibition. Turning to the left on quitting the Central Gallery, the first Court to be visited is that occupied by British Guiana, the principal products of which Colony are sugar, molasses, rum, timber, barks, gums, and fibres, all of which are represented in the Court. There are also shown a model of an Indian house, and several specimens of Indian weapons, implements, utensils, furniture, and clothing. One of the most interesting objects in this Court is the model of a native woman with a child on her back engaged in the operation of straining cassava pulp in order to turn it into meal for bread-making. The strainer is a long and narrow cylindrical receptacle formed of closely-woven strips of bark, open above and closed below. The upper end is attached to a beam and the lower to a lever, on the end of which the woman is sitting. By the motion of the body the strainer is alternately distended and relaxed, and the poisonous juice contained in the cassava is squeezed out, leaving the pulp nearly dry.



Native Bread-making.

Beyond Guiana is the Hong Kong Court, but between the two is a small portion of the space reserved to the Straits Settlements which contains, amongst other things, a very picturesque model of a Chinese Temple, a portion of which is represented in the accompanying illustration. Hong Kong very appropriately occupies the space held by

China in the three former Exhibitions. A considerable portion of the Chinese decoration remains, and gives to this Court a particularly bright and pleasing appearance, which is increased by the gay colours



Old Chinese Pagodas.

of many of the exhibits. Amongst the most interesting objects in this Court are the models of Chinese houses and temples; the great model of the Hong Kong Islands and Docks; and the large collection of Chinese boats, some of which are extremely picturesque. In the centre of the Court are two shops, the fronts and sides of which are formed of carved screens filled in with glass. There are also cases containing specimens of silver and other metal wares of native manufacture. There is also a large trophy of Hong Kong pottery, and on the east side of the Court a representative assortment of mats, baskets, and basket furniture. In the cases round the end of the Court is arranged a fine collection of silks, and some magnificent specimens of clothing worn by the wealthier classes of Chinese resident in the Colony.

Chinese  
Restau-  
rant.

Flanking the Hong Kong Court and looking out on to the Gardens is the Chinese Restaurant, in which Messrs. Spiers and Pond serve a superior tea with light refreshments at one shilling per head. The Hong Kong Bazaar, in which are sold furniture, porcelain, pottery, metal work, &c., is to be found at the head of the stairs leading to the Albert Hall.

North  
Borneo.

On leaving the Hong Kong Court, the visitor's best plan will be to enter the adjoining East Arcade and proceed to its northern end, where will be found the collection from North Borneo, which is one of the



latest fields of British enterprise. The exhibits here consist principally of samples of timbers, and of collections of weapons and other native appliances. One of the most striking objects in this Court is the large stuffed specimen of the great ape, the ourang outang.

Going south we next come to the Straits Settlements and Perak, which occupy a considerable space in the East Arcade and the adjacent East Avenue. The ethnographical collections in these Courts are very interesting. They include photographs of the native races, models of Malay houses and palaces, and a large collection of weapons, implements, and clothing. In the Grounds are three Malay houses, built on piles, formed of wooden framing with panels of matting, and fitted complete. Among

Straits Settlements and Perak.

Malay Houses.



Chinese Junks.

the photographs should be noticed the representations of the curious tree-dwellings, which are lightly constructed houses, perched like nests on the boughs of standing trees.

Various weapons are arranged in trophies on the panels of the walls between the pilasters, and below the trophies are placed semi-circular stands, on which are displayed the various products and manufactures of the country. Some of the art ware, such as textile fabrics and metal-work, is very beautiful. The Commissions of the Straits Settlements and of Perak deserve great credit for the completeness and interesting character of their collection.

After leaving the Straits Settlements, the next portion of the Arcade is reserved to the Mauritius and Seychelles, the exhibits from which consist principally of sugar, spices, vanilla, cocoa-nuts, fibres, timber and coral. The next spaces are reserved for St. Helena, Ascension, Falkland Isles. St. Helena is rich in relics of the Emperor Napoleon, and shows the coffee-pot, toast-rack and egg-cups used by the illustrious prisoner during the period of his captivity on the island. Next come

Mauritius.  
Seychelles.  
St. Helena.  
Ascension.  
Falkland  
Isles.

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| 4½  | 7½  | 20  | 1 10 0 |
| 7   | 7½  | 20  | 2 2 0  |
| 9   | 11½ | 20  | 3 3 0  |
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| IN.     | IN.    | IN.    |        |
| 4½      | 5½     | 20     | £1 1 0 |
| 4½      | 7½     | 20     | 1 10 0 |
| 7       | 7½     | 20     | 2 2 0  |
| 9       | 11½    | 20     | 3 3 0  |
| 14      | 11½    | 20     | 4 4 0  |
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| " 6         | ... 0 15 0   |
| " 12        | ... 1 1 0    |

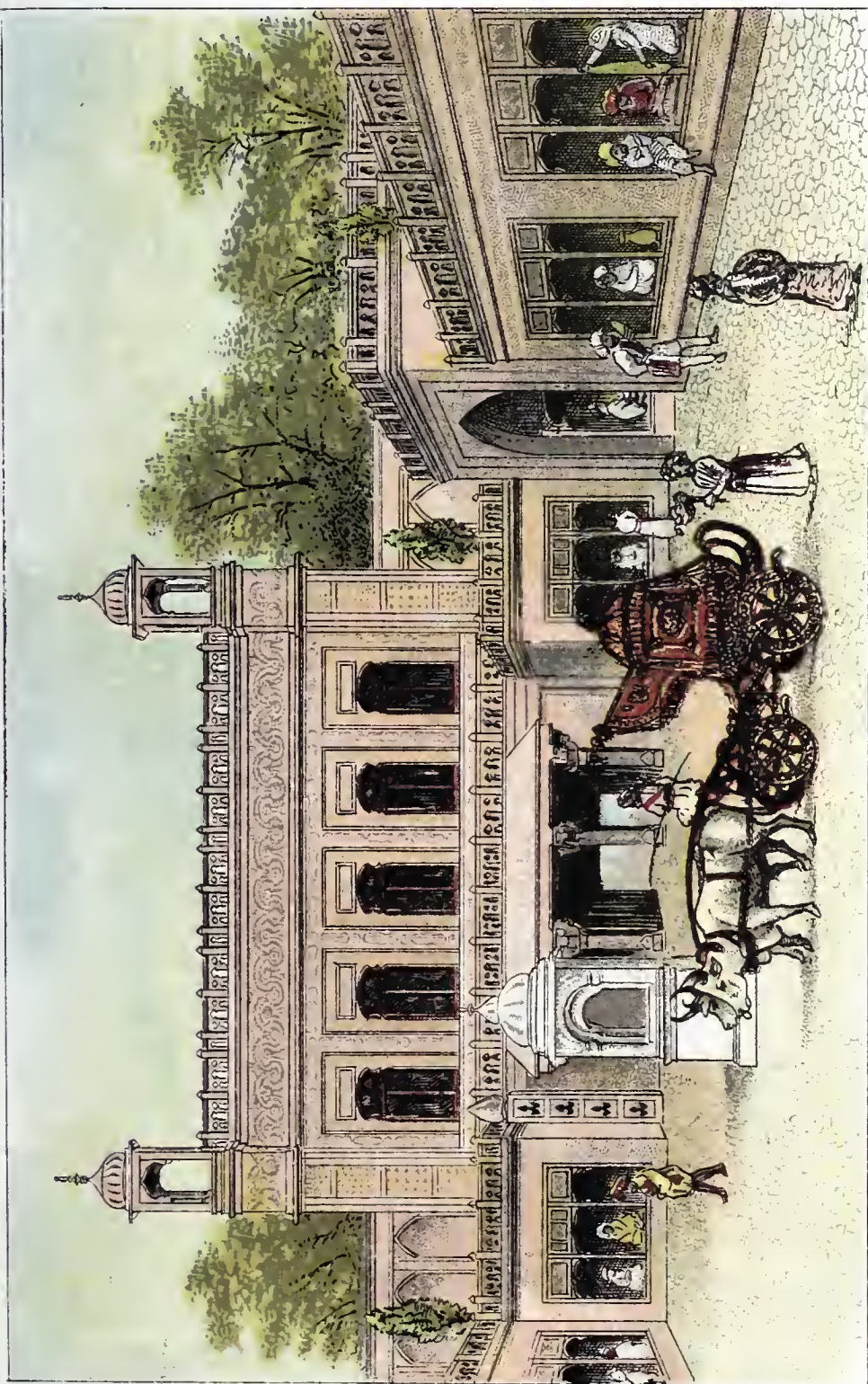
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the Falkland Isles which show wools, specimens of birds, and photographs of the islands. Beyond the Falkland Islands, we come to the tasting bars of the Royal Commission, where visitors will be allowed to taste, free of charge, samples of Lime Juice Cordials and non-alcoholic drinks exhibited by the Montserrat Company, and by George Irish, of Montserrat. The remainder of the Arcade is given up to the fifth or Administrative section of the Indian Exhibition, which has already been referred to. The exhibits in this department all relate to the Administrative and Public Works Departments of our Indian Empire. They embrace, amongst other things, models and photographs of public buildings, conveyances, boats, bridges, canals, railroad works, docks, water and irrigation works, which are very interesting as showing the pitch of material civilization to which India is attaining under British rule.

Mont-  
serrat  
Tasting  
Bar.

About the middle of this section is the entrance to the far-famed Indian Museum, which is this year included in the Exhibition. In the visitor will find a magnificent collection of all the art wares of India, and will have a good opportunity of comparing the quality of its contents with the more modern work which he has already inspected in the South Gallery.

Indian  
Museum.

The next portions of the Exhibition to be inspected are the various Courts set apart to the numerous West Indian Islands. The visitor's best plan will be to enter the East Gallery at the southern door. He will notice at once the extremely brilliant manner in which these Courts have been decorated with carved and coloured screens and numerous banners, with the arches, walls, and partitions painted so as to represent the numerous palms, ferns, fruits and flowers of the West Indies. The whole of the West Indian Courts have been arranged under the superintendence of Mr. Adderley, whose object has been to illustrate as far as possible, not only the present state of the islands as regards their commercial products, but also their pre-historic condition, and their history since they became known to European settlers.

West  
Indian  
Islands.

On the right-hand side, as we go in, is the Court reserved for British Honduras, famous all the world over for its mahoganies and other timbers, magnificent specimens of which are exhibited here, together with samples of furniture made from them by the native Indians. Round the walls are grouped numerous picturesque specimens of native Indian implements, musical instruments, and other appliances, while the decorative effect is increased by the manner in which several of the products of the country, such as cocoa-nuts, skins, &c., have been arranged. The pre-historic condition of the country is illustrated by an extremely interesting case of Aztec remains, consisting for the most part of pottery, utensils, and images, and stone weapons and implements. Some of these latter are quite unique in their character. This case, however, is not in the Honduras Court, but is exhibited, together with the other historical collections, in the Centre of the West Indian Gallery. On the left-hand side as we go in are the Courts belonging to the group of Leeward Islands; the names of the separate islands are painted upon the walls. On the walls are hung illustrations of the machinery used in the sugar manufacture, for which these islands are famous. One of the first stands to attract attention is filled with the products of the Montserrat

Aztec  
Remains.

Leeward  
Islands.

Company, some of which, such as lime-juice syrup, are already well known in this country. The Company also shows photographs of their estates, buildings, and natives at work. Round the walls of the Court are hung photographs illustrating the scenery, buildings, and many of the races which now inhabit these islands. One of the panels between the frames of the building has been removed, and its place supplied by rockery, palms, and ferns, most tastefully arranged, the plants having been specially brought over from the West Indies. There is also in this Court a most interesting collection of old maps, some of them dating back to the 16th century, collected by Sir Graham Briggs. There are also here large collections of sugar-canes, native timbers, and samples of the sugar manufacture, and some curious Carib stone implements. Some of the cases contain bead ornaments, which is one of the native industries, and also old coins, many of which are very curious.

**Barbados.** Turning to the right we find the Barbados Court next in position to Honduras. This island is chiefly remarkable for its sugars, samples of which as well as of the canes are exhibited. There is also exhibited here a large collection of pickles, preserves, and the produce of the breadfruit-tree on which the natives live principally. In the centre of the Court is a model showing the type of building in common use in the island, surrounded by a deep verandah to keep off the tropical sun, and built upon so-called hurricane cellars, in which the inhabitants take refuge during the raging of tempests, which often sweep away the superstructure. In one of the cases are exhibited samples of bituminous coal, which, being found in a coral island, can only be due to volcanic agencies. In the same case in which the coal is exhibited are some wonderful specimens of native-made point-lace and tatting, and also artificial flowers, fans, and baskets, made of a white material, called Spanish Needle. In another case are exhibited many extremely pretty necklaces and other ornaments made of natural shells, principally white and green.

**Jamaica.** The next Court on the right belongs to the great island of Jamaica, which is celebrated for the importance and variety of its products. Here we have sugars, coffees, cocoas, rum, liqueurs, numerous timbers, preserved provisions, foremost amongst which stand the canned and dried turtle. Some of the mountain coffee of Jamaica is said to be the finest in the world, and commands a very high price in the market.

We now come to the Central Court, which is common to all the West Indian Islands, and is illustrative of their history. The frieze around the walls is painted with views of many of the most famous towns and places, and the walls are covered with pictures illustrating scenery and plants of the various islands. Amongst these should be specially noticed a large oil-painting, by Albert Bierstad, who is called the Millais of America. It represents the surf coming in on one of the Bahama Islands. There is also a collection of portraits of the sovereigns of England who have been most famous in West Indian history, and a statue of Columbus. Special notice should be taken of a large collection of water-colour paintings of West Indian flowers, butterflies, and other insects, reptiles, fishes, &c., made by Mrs. Blake, the wife of the Governor of the Bahamas. This is one of the most beautifully painted collections of colonial plants and flowers to be found in the Exhibition.



In the various glass cases in this Court will be found an extremely valuable collection of stone implements used by the Caribs, also Aztec pottery, gold ornaments from the tombs in Central America, and other pre-historic remains, lent by W. Copeland Borlase, M.P.

Beyond the Central Court, on the right, is the section reserved to the Bahamas. the Bahama Islands, which is most tastefully decorated with star-fish and a species of marine plant, called gorgonas. Amongst the products of these islands are sponges, corals, ornaments made of shells, several of which are made by native black boys, and also tinned pineapple and other plants. It was on one of the Bahamas that Columbus first landed after his adventurous voyage across the unknown Atlantic.

On the same side of the Gallery is the Trinidad Court. Trinidad is one of the most important and fertile of the West Indian Islands. The products exhibited are extremely numerous; they include cocoa, chocolate, arrowroot, preserved fruits, sugar, rum and various liqueurs, angostura bitters, of which 600,000 bottles were sold last year, and many species of timbers and cabinet woods. Some tables are shown which illustrate the beauty and variety of the latter. They are made by black workmen, and are extremely creditable specimens of workmanship. A model is shown of a cocoa-curing house, the roof of which is movable. The cocoa-beans are exposed to the solar heat, and if rain comes on, the roof is moved over them. One of the most important natural features of Trinidad is the great pitch lake, which contains apparently inexhaustible quantities of asphalt, about 60,000 tons of which are shipped every year for paving streets and other purposes. Another important product of the island is gypsum or sulphate of lime, from which plaster-of-Paris is made.

Numerous photographs are exhibited of the various black races which now inhabit the island. It may be noted as an interesting fact that coolie labour from India has been most successfully introduced. About 2,000 coolies arrive annually, and there are at the present moment between 25,000 and 30,000 of them in the island. The great majority of them settle there permanently, and become land-owners on their own account. A few return to Hindostan with large sums of money. The coolies, although not so muscular as the negroes, are held in great esteem, as they give far less trouble, and are much more persevering and careful in their work than the blacks of African descent.

The left-hand side of the Gallery is filled with the collection from the Windward Islands. The last Court on the left contains samples of sugar-canes and sugar-manufacturing statistics from every sugar-producing country in the world.

The last building which remains to be visited is the East Annexe, containing the collections of the two Mediterranean islands, Cyprus and Malta.

On leaving the West Indian Court by the northern entrance, the visitor will find on his left the Canadian Gallery; and if he proceeds down this for a few steps, he will find again on his left the entrance to the Cyprus Court. On both sides as he goes in are Turkish divans arranged behind woodwork screens. The decorations of the Court deserve attention. The frieze with its rose-and-lotus pattern was repro-

duced by Mr. Gordon Hake from the ornaments of antique Cypriot pottery, dating from 700 to 400 B.C. The flags down the centre of the Court are all hand-painted, with enlarged designs, as found upon old coins belonging to the different conquerors of the island. Particulars of each of these are painted on the flags. In the centre of the Court will be a loom with natives weaving silks, and near to it is a cart and plough of the country made without nails or screws. A curious agricultural instrument is shown for threshing corn, made of a flat board with sharp flints inserted in it. A labourer sits on the flat surface of the board, underneath which is the grain, and an ox which is harnessed to the apparatus, pulls it slowly round. Round the walls of the Court is arranged a collection of minerals, silks, lace, and embroidery; some of the latter coming from the district of Lefcara is particularly fine. There are also a few specimens of antique pottery and statuary, and a collection of water-colour sketches of the island scenery and buildings by Mr. Tristram Ellis and Capt. Sinclair, R.E. A few samples are shown of Cypriot wine. Cyprus, it should be noted, is the mother of all wine-producing countries. Many of the finest varieties of grape now in existence trace their origin to the vineyards of this island.

**Locust  
Catching  
in Cyprus.**

One of the most interesting objects in the Court is the model showing the method adopted with complete success since the English occupation for extirpating the locusts. It is a peculiarity of the locust that it always crawls forward in a perfectly straight line, surmounting instead of turning every obstacle. It occurred to an Italian resident of the island that this peculiarity might be made use of to entrap the insect. He accordingly proposed to surround the tracts of cultivated country with continuous lines of canvas fencing. To the upper edge of the canvas he attached strips of smooth Italian cloth, the slippery surface of which affords no foothold to the locusts. Accordingly, when the swarms on their march climb up the fencing and reach the strip of Italian cloth, they are unable to proceed, and fall back to the ground, and their line of march is deflected round the fence. Here deep pits are dug into which the locusts fall in millions, and as soon as the pit is nearly filled, they are covered up with earth and buried alive. In this way Cyprus has been practically freed from this scourge, and the result is a great increase in the prosperity of this wonderfully fertile land, the wheat lands of which are so rich that they produce from 60 to 65 bushels to the acre.

**Malta.**

A stuffed specimen of that rare animal, the moufflon, which has the body and feet of a deer and the head and horns of a sheep, from the Troados Mountains, is exhibited. At the end of the Court is a counter, on which are displayed the usual bazaar goods of the country.

The remainder of the East Annexe is taken up with the Maltese exhibition. Malta has long been celebrated for its lace and silver filigree work; excellent specimens of both of these industries are exhibited. As we enter the Court we find two rooms, in which are shown specimens of domestic furniture, and two figures clad in the faldette, or costume of the country. On the other side of the Court are samples of inlaid marble work. About the middle of the Annexe, on the left-hand side, is a large portrait model of the first Grand Master of the Knights of St. John of Jerusalem in the act of receiving the keys of the town.



Nearly opposite are several specimens of garden vases and ornaments, which at first sight appear to be made in pottery, but are in reality carvings in a fine kind of stone which is found on the island. On the wall of the Court is an engraving of Her Majesty the Queen in a very finely carved wooden frame, highly gilt, which is an excellent specimen of workmanship. There is also a case containing several beautiful specimens of Venetian glass, collected and lent by Admiral Inglefield. At the end of the Court are four stalls, in which are sold Maltese sweetmeats, lace, tobacco, silver filigree, and the gaily-coloured mule cloths. Outside, at the end of the Court, is a handsome stone archway, of a type common in the island; it is backed by a rockery made of the same stone in the rough state.

## VIII.—THE ALBERT HALL AND GARDENS.

PICTURE GALLERY—GROUNDS—ILLUMINATED FOUNTAINS—TEA AND COFFEE HOUSES—SOUTH PROMENADE—EMIGRATION OFFICE—COLONIAL MARKET—MISCELLANEOUS BUILDINGS.

WE have now completed the tour of the main buildings of the Exhibition, but there still remains much that is interesting to visit. One of the sights which the visitor should certainly inspect is the picture gallery in the Albert Hall, to which he can ascend either by lift or staircase. Most of the Colonies have exhibited their pictures in their own Courts; but India, Canada, New Zealand, and Malta, having no available space elsewhere, exhibit theirs in the Upper Gallery of the Albert Hall. Picture Gallery in Albert Hall.

Close by the head of the lift is a large portrait of Her Majesty the Queen, by Winterhalter, and another of the late Prince Consort. The Queen is surrounded by portraits of the great Indian princes in their picturesque costumes. As far as bay fourteen the Gallery is taken up with Indian pictures, many of which are very beautiful; amongst them may be noted the water-colour drawings of Horace van Ruith. There are also several paintings by J. Griffiths, and a collection of water-colours of Indian scenery by Miss Gordon-Cumming.

Canada is represented by a large number of pictures; some, illustrating Rocky Mountain scenery, are very impressive. Amongst them is one of the Falls of Niagara, by H.R.H. the Princess Louise.

There are a few pictures from Malta, the most notable of which are by Bonavia; and New Zealand sends a collection illustrative chiefly of the beautiful scenery of the islands. Some of the most remarkable are by J. Gully, S. H. Moreton, Barraud, and Bloomfield, who has painted views of the celebrated hot lakes of Rotomahana. A curiosity of painting is the long panorama in water-colours, by Lt.-General E. Wray, C.B., representing the march of a central Indian column of 10,000 men, of all arms, through Rajpootana at the time of the Mutiny.

The Gardens, with their ten thousand electric lights, are a spectacle which has never been rivalled elsewhere. They are this year better than ever, and will undoubtedly prove now, as hitherto, the great popular evening feature of the Exhibition. The illuminated fountains, devised Gardens. Fountains.

by Sir Francis Bolton, have been considerably improved. The fountain basin has been lined with grottoes in rock-work.

Over the Quadrant which forms the western boundary of the gardens is a large dining-room of Messrs. Spiers and Pond, in which is served a high-class dinner. From this room visitors can obtain a splendid view of the fountains and illuminations. The temperance refreshment room is over the opposite or Eastern Quadrant.

The Gardens contain numerous Indian and Colonial tea-houses, in which visitors can take refreshment while watching the fountains and listening to the military bands, which will play in the afternoons and evenings in the two band-stands on the Upper Terrace and in the stand in the South Gallery. Among the bands which will play during the season may be mentioned those of three regiments of Guards, the Life Guards, and the Royal Horse Guards, the Royal Artillery, the Royal Engineers, the Royal Marines, and the West India Regiment.

In the Grounds to the north of the South Gallery will be found several tea-houses, and an additional attraction in the shape of an orchid-house.

Music.

South Promenade.

In the South Promenade are several detached buildings which deserve visits. The first of these as we enter the Promenade from the east end is the Emigration Office, in which every information will be given to intending emigrants. This office is in an iron building lent to the Royal Commission by Mr. Humphreys.

Colonial Market.

Next comes a building occupied by the Bombay-Burmah Trading Company, in which are shown some huge balks of teak timber and lattice archways, &c., made of smaller pieces. The building following is a Canadian Machinery Dépôt, and then comes the Colonial Market, which will be one of the most distinctive features of the Exhibition. In it are exposed for sale the fruits and vegetables of many of the Australian and West Indian Colonies which have not hitherto found a market in this country, but which, it has now been proved, can be delivered in perfect condition by being kept on the voyage in a chamber cooled down to about 40°. The other buildings in this part of the grounds are the Canadian Bee House and the Queensland Gold Quartz-Crushing Shed. Finally, there is the Canteen, where Messrs. Spiers and Pond provide refreshments at the lowest possible prices.



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